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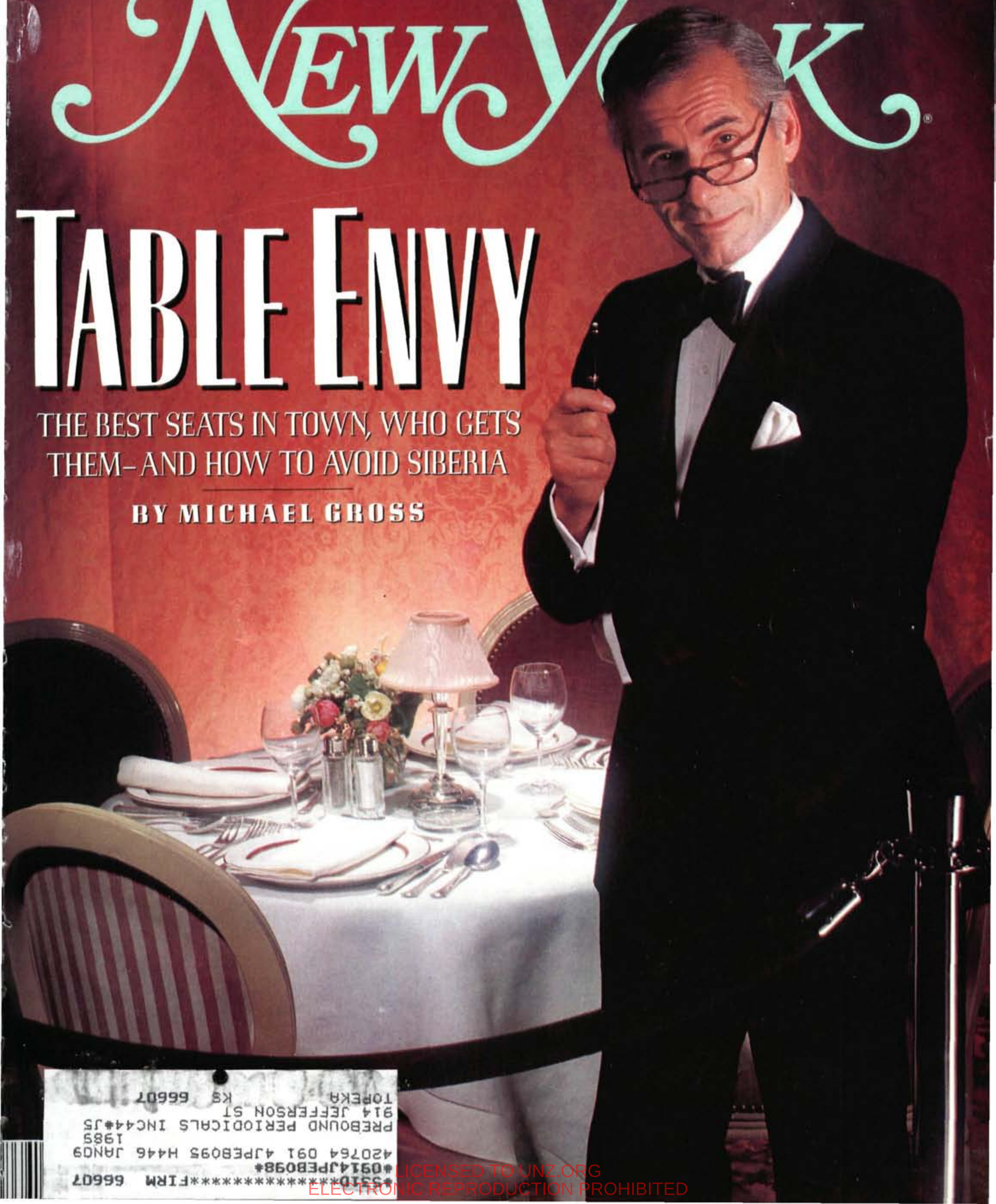

TABLE ENVY

THE BEST SEATS IN TOWN, WHO GETS THEM–AND HOW TO AVOID SIBERIA

BY MICHAEL GROSS

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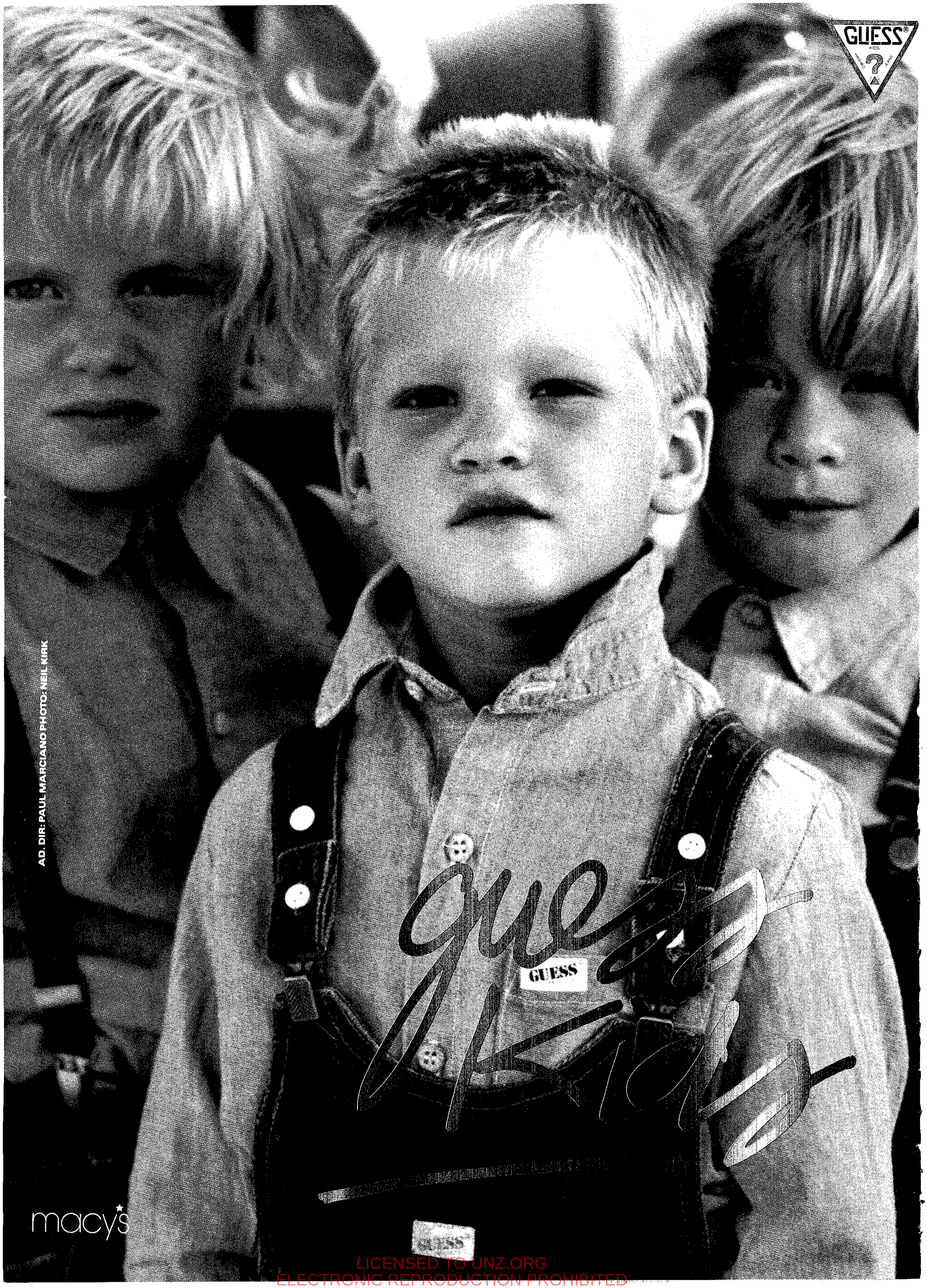
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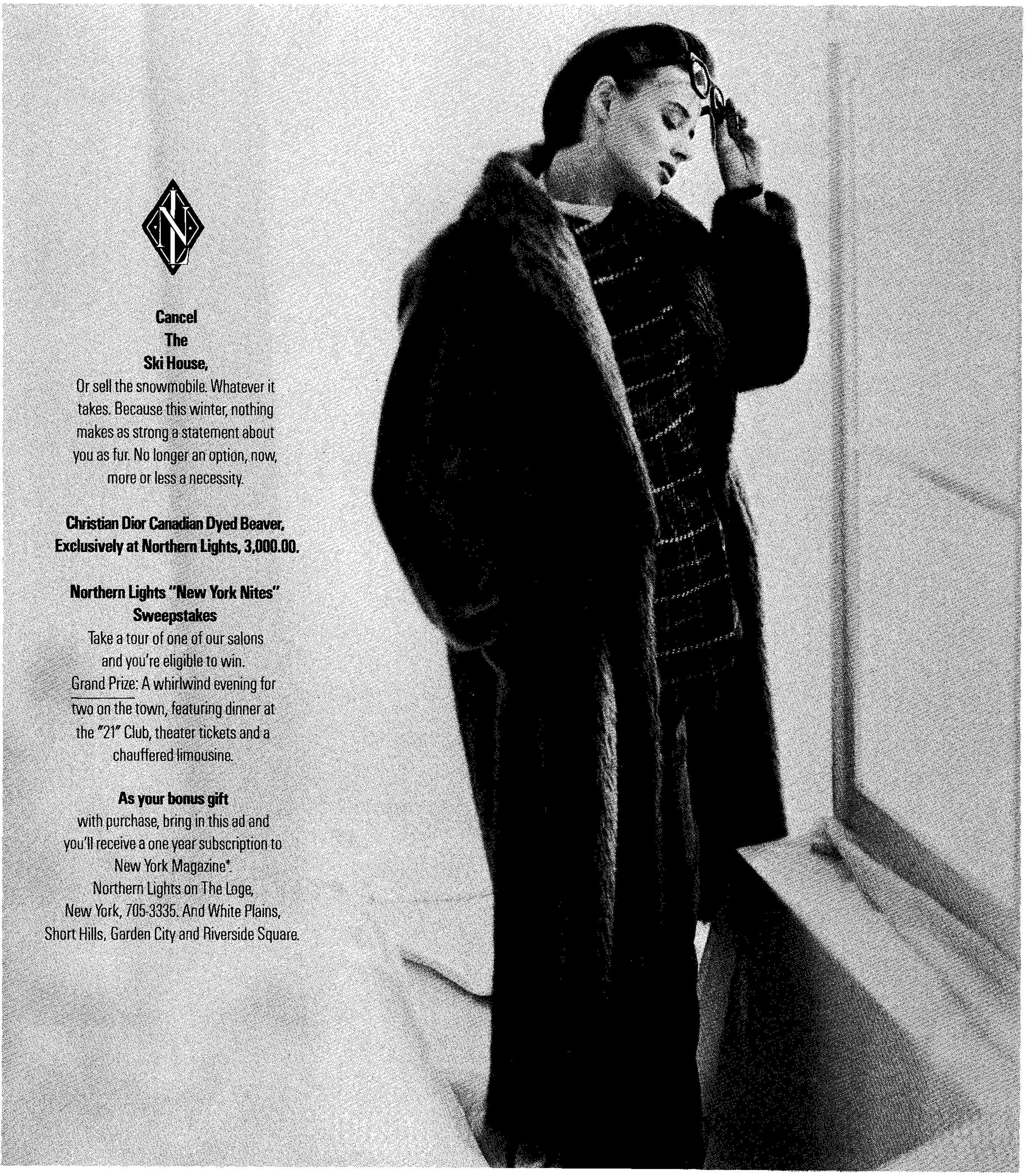

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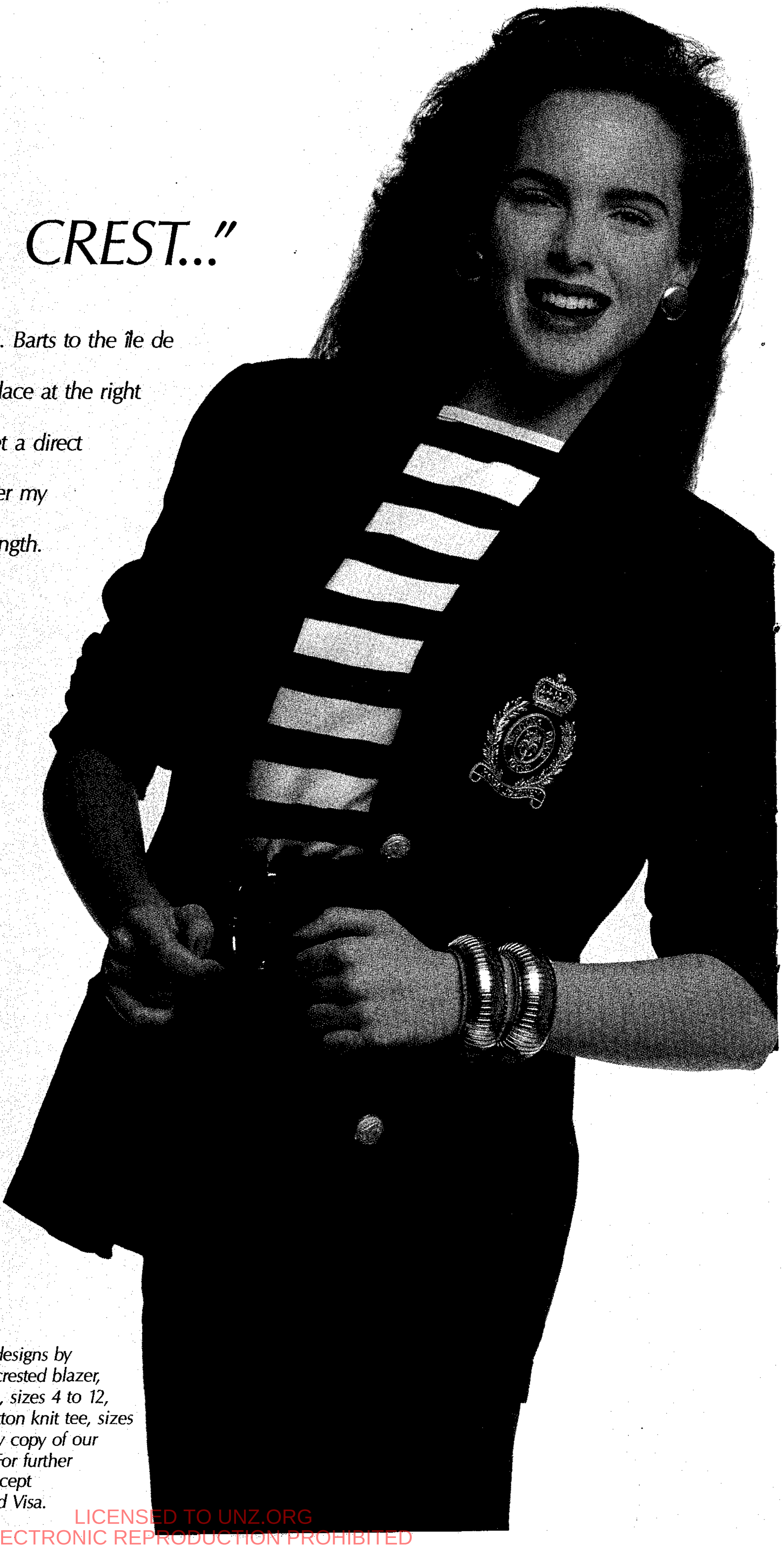

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Mount Losemore

BY JOE KLEIN

The election is still a week away, and already the Democratic postmortems have begun: How could Michael Dukakis have blown it so badly, when just last summer victory seemed so possible? The explanation, Joe Klein finds, may be in the party, not the man.

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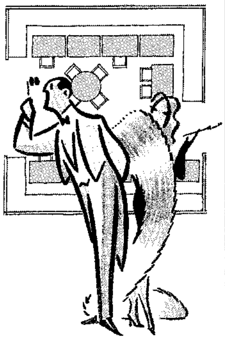
Table Envy

BY MICHAEL GROSS



At New York's power restaurants, what's important is not what you eat—but where. Getting into Le Cirque, Canal Bar, or the Four Seasons is not enough—you have to get a *good* table. The right table at the right restaurant confers—and confirms—status. Those who can't sit at the good tables (but *want* to) suffer from a new social disease: Table Envy.

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Sermons and Soda Water

BY PETER DONALD

Nancy DeMoss is a wealthy blonde widow and an ambitious hostess. She often gives dinners for 500 at the Waldorf and holds smaller weekly gatherings at her East 73rd Street mansion. Unlike other women who've become known for their parties, she isn't promoting herself—she's promoting Jesus Christ. DeMoss is a new-style evangelical who's borrowed the Bowery missions' "Hear a sermon, get a meal" concept and applied it to the rich.

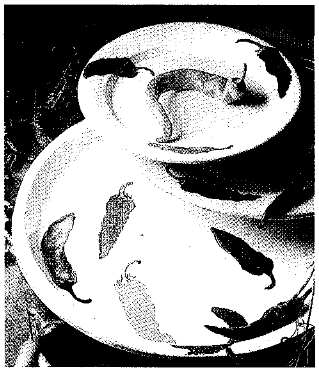
60

Island Travel

BY JENNIFER CECIL AND LINDA WOLFE

As the days get shorter and colder, the Caribbean beckons. Here are fourteen resorts that offer sunny days, warm water, and clean beaches. They range from luxurious new places on Anguilla and Puerto Rico to more modest hideaways on St. John and in the Bahamas.

DEPARTMENTS



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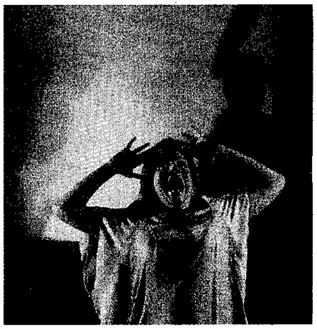
With an eye to Broadway, *Cafe Crown* has been de-ethnicized.



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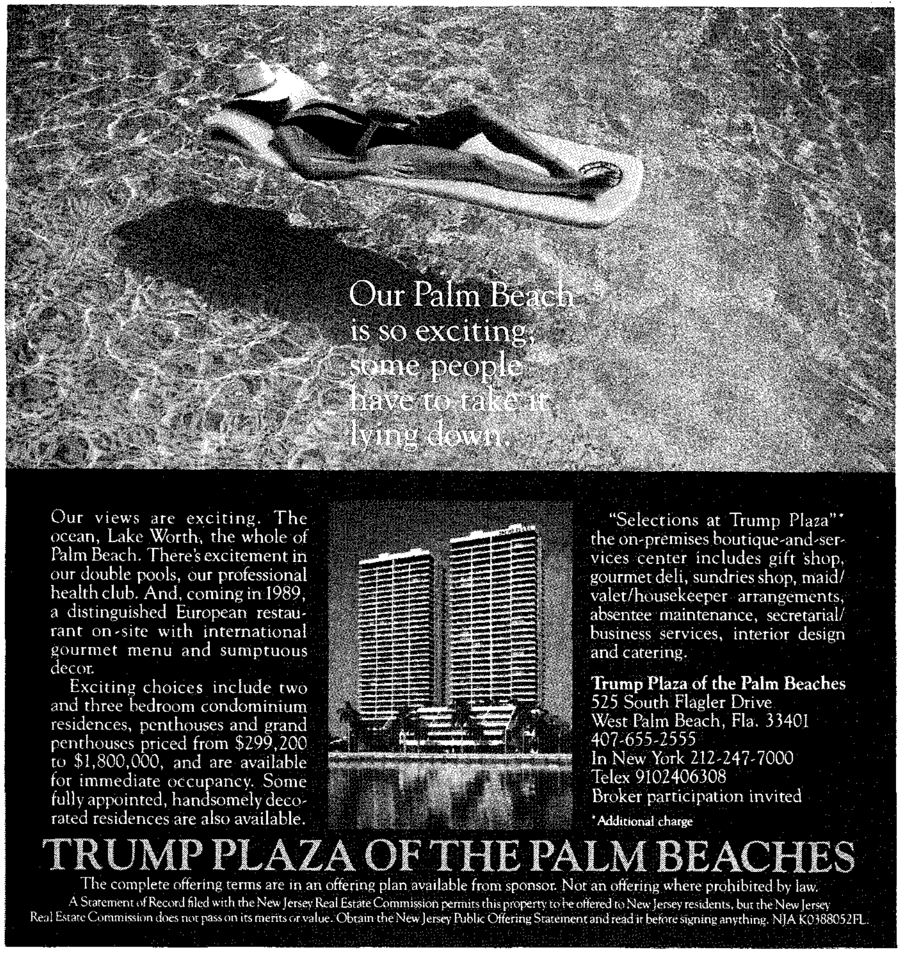
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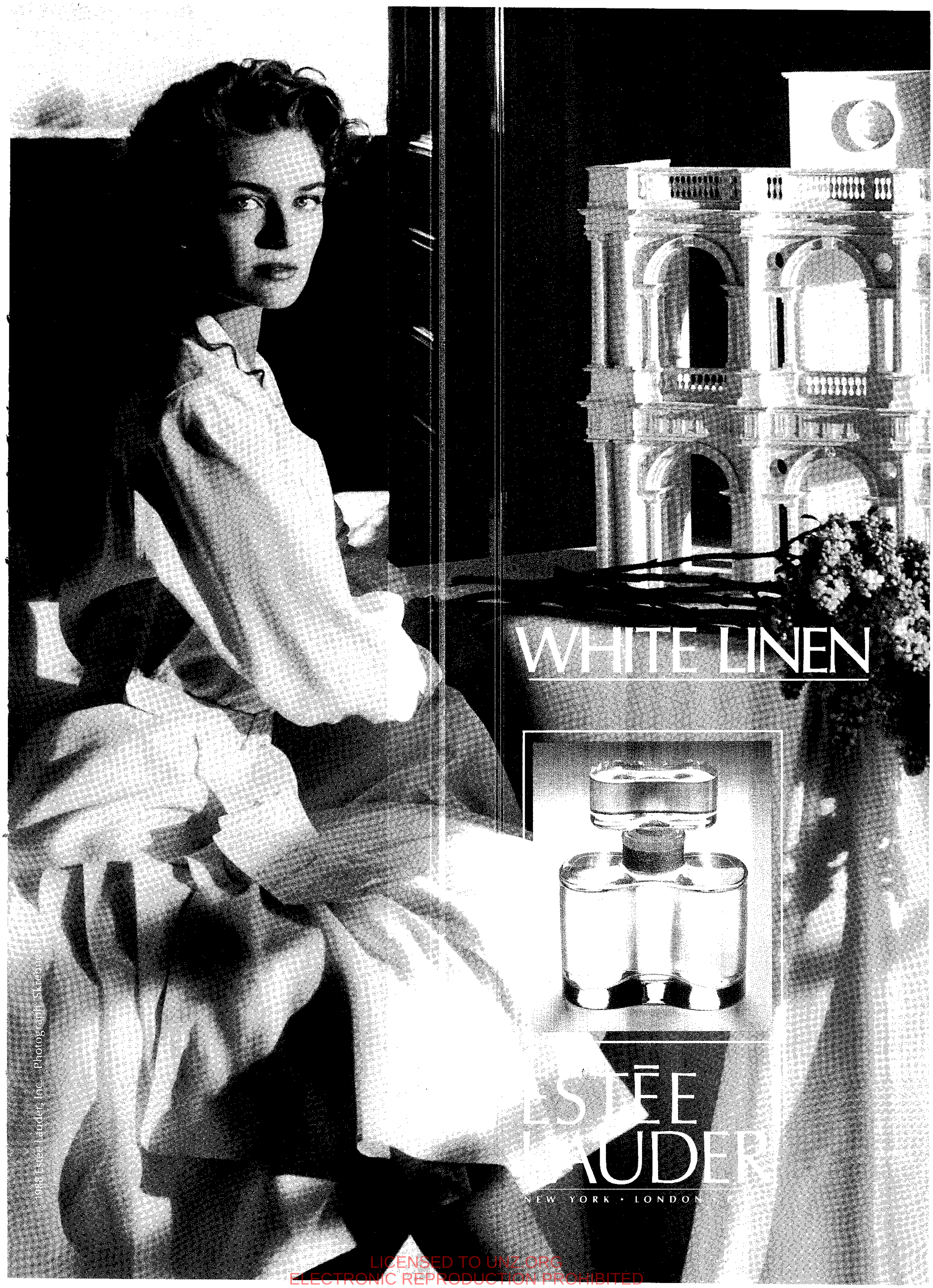
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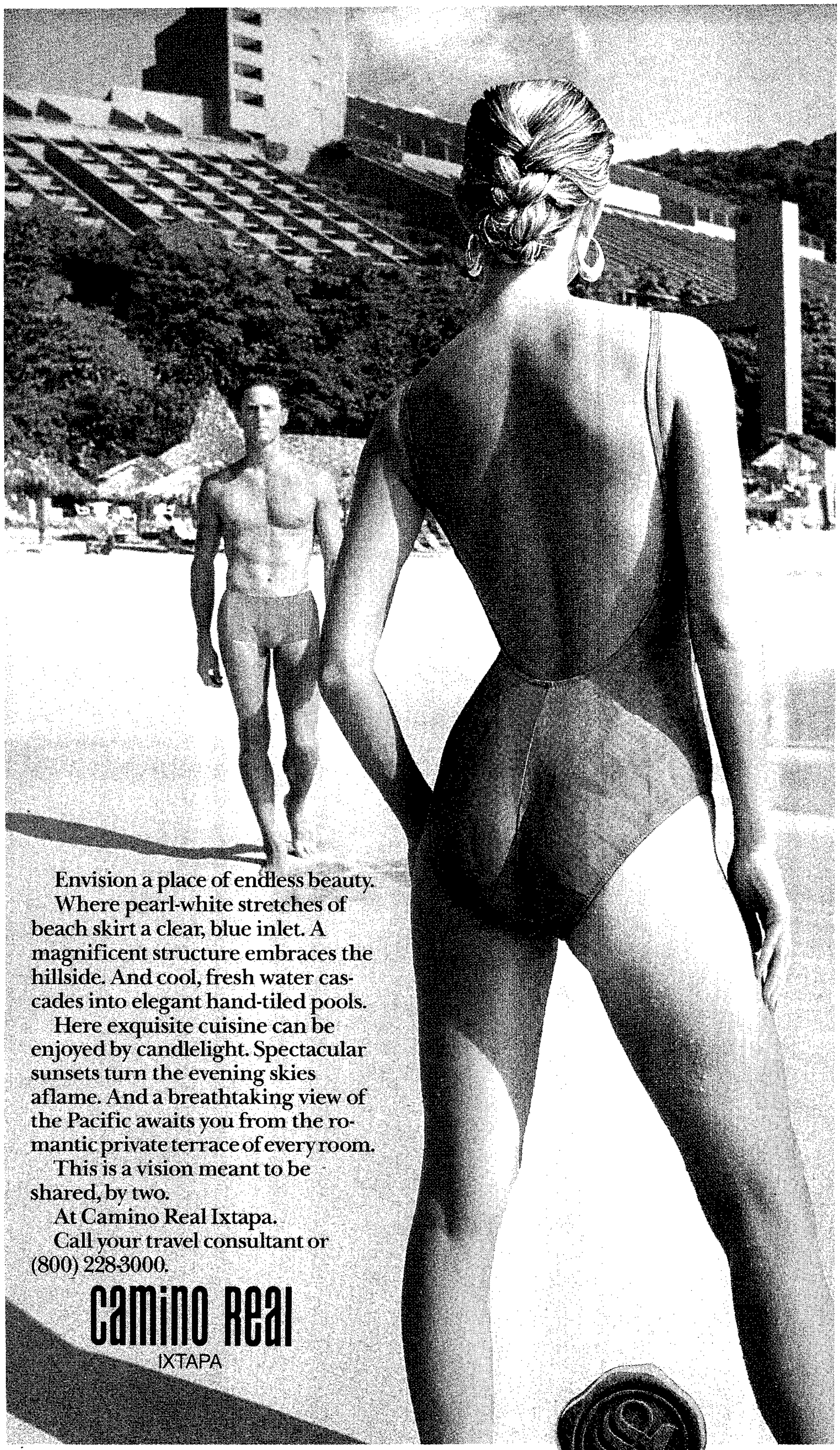

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LETTERS

Mr. Clean

THANKS FOR SAMUEL LEFF'S ENLIGHTening "Corruption in the Kitchen" [October 17]. Leff should be lauded for his efforts to save the public from filth in our restaurants.

I can remember walking into a famous West Side deli and being confronted with hundreds of flies that were attracted to the flypaper hanging from the ceiling. Ugh!

Pat Pisani
Brooklyn

SHORTLY AFTER THE RESTAURANT-INspector scandal broke last spring, restaurant owners belonging to the Restaurant League of New York met with New York City Department of Investigation commissioner Kevin Frawley. The consensus of the owners was that the incredible number of regulations established by myriad city agencies—and enforced by scores of inspectors who have the power to close down a restaurant—creates an environment ripe for extortion and bribery.

I'm sure there are many other industries that would join us in calling for a panel to work on ridding the books of unnecessary regulations and simplifying those that are necessary. Overregulation hurts business and, as the health-inspector scandal has shown, ultimately fails to protect the public.

Cynthia R. Darrison
Executive director
The Restaurant League
of New York, Inc.

EATING OUT IS NO LONGER RESERVED for special occasions. However, after reading "Corruption in the Kitchen," I understand why my list of dining spots changes so often.

Something simple like broiled chicken or a veal chop is my usual choice in a restaurant. By sticking with the explicit and the obvious, I can sit back and relax, with no misgivings about what I eat.

Wilma Askinas
Great Neck, N.Y.

THANK YOU, SAMUEL LEFF, FOR NOT GIVing in, for upholding your standards, for not accepting a bribe.

I hope that from now on, someone with

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

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Obviously no ordinary lady.

After six months' serious courting she decided she knew me well enough to pass an opinion on my mental well-being.

"You need a break" she announced.

I explained that a number of important deals made that prospect impossible for quite some time.

"Give me just two days and I'll fix you up like new," was her response.

Knowing that I would never be too far from a facsimile machine I agreed in principle to two days vacation of her choosing. But she had other surprises in store for me.

When the time came to jump on the plane for her remote tropical island she grasped my wrist and attempted to unlatch the smooth stainless steel clasp on my watch.

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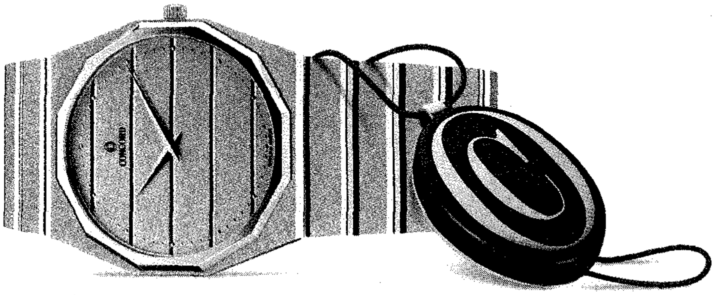

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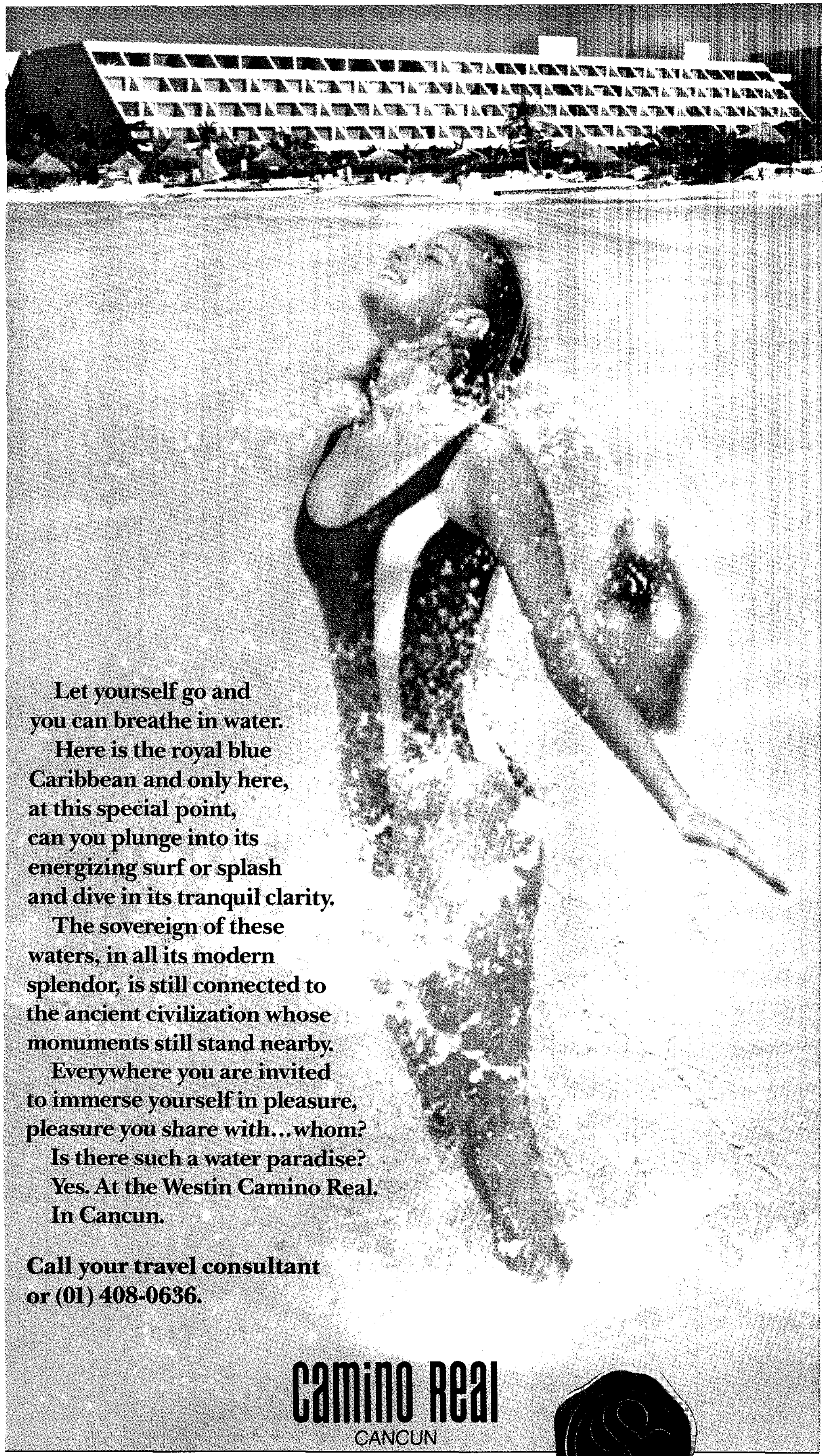

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Kate Goodale
Manhattan

WHAT A SHAME FOR NEW YORK CITY restaurants to be overrun by rodents when lots of cats—nature's perfect exterminators—sit around with nothing to do.

Restore dignity to cats on the dole; give 'em restaurant jobs.

Sharon Bellush
Brookside, N.J.

Building Blocks

CONGRATULATIONS TO JOHN TAYLOR FOR his excellent article "Mr. In-Between," about architect Peter Eisenman [October 17]. Taylor wrote very intelligently about a subject that is not easily comprehensible.

But let me cavil. Taylor offers two possible interpretations of why the Wexner Center has been so accepted by Ohio's heartlanders: They are more responsive to Eisenman's work than East Coast intellectuals are, or they are less responsive to all architecture—they simply don't care.

However, Taylor tactfully omitted a third possibility. More than once, Midwesterners have been bamboozled by East or West Coast con men. Alas, we sometimes let down our guard and allow prestige to get the better of our common sense. We forget to pull the curtain open and expose the fraud.

Durrett Wagner
Evanston, Ill.

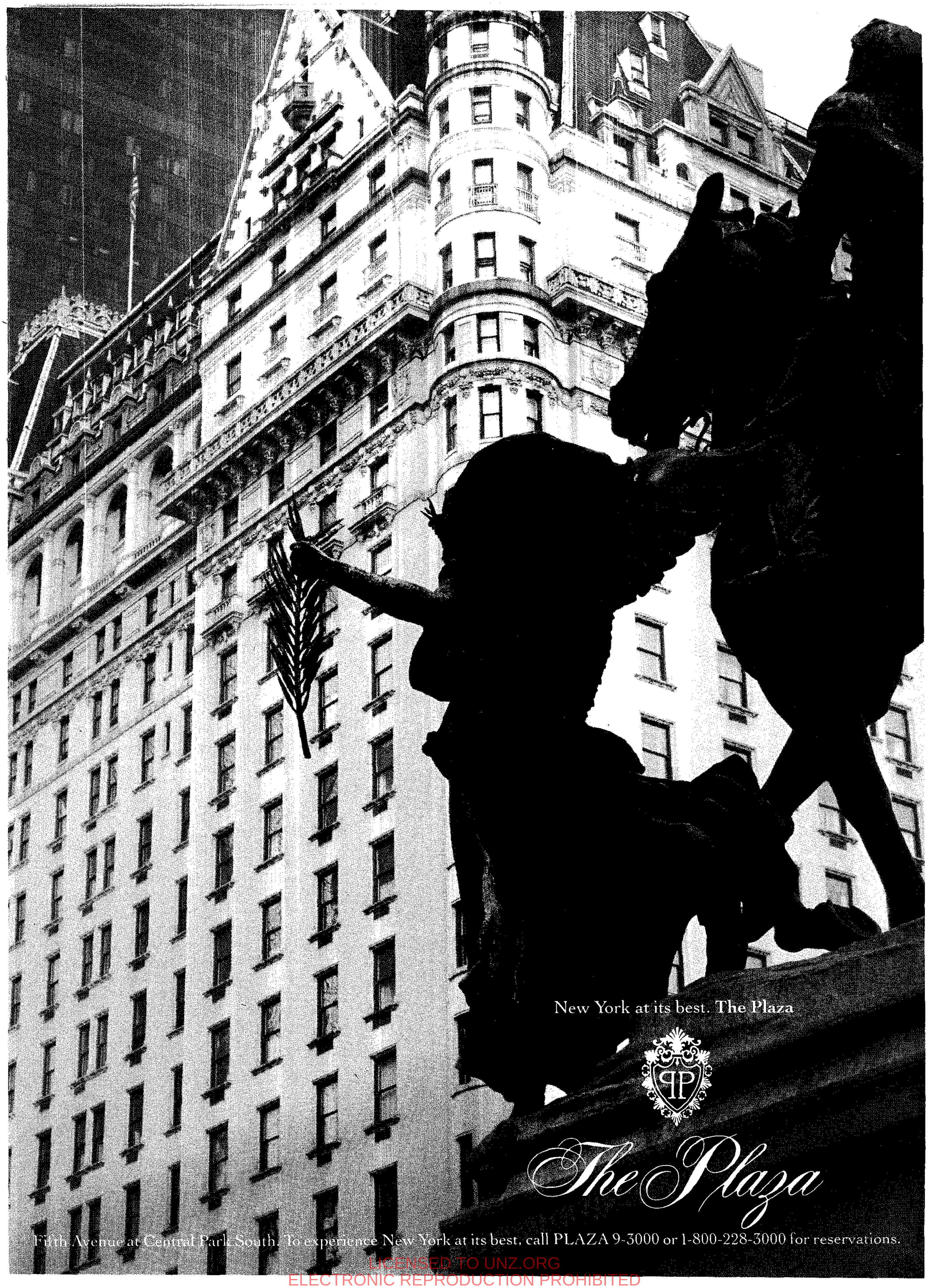
IT IS SAD THAT A BRILLIANT PHILOSOpher like Jacques Derrida, apparently in ignorance of visual language, would choose to hasten the dissipation and demise of his own work by lending his name to what any architecture student would recognize as ordinary modernism. Why is it that, despite metaphysical jargon that would have made Hegel blush, Peter Eisenman and his ilk always end up with the blocky shapes of a drafting table?

James L. Croak
Brooklyn

The Men and the Myth

JOE KLEIN IS ABSOLUTELY CORRECT WHEN he writes that neither Dan Quayle nor Michael Dukakis is John Kennedy ["The National Interest: The Great Pretenders," October 17]. But if we want to dig even deeper and be honest about history, neither was the real John Kennedy.

Kennedy was the first person, during the famous Kennedy-Nixon debates, to use the "missile gap" in calling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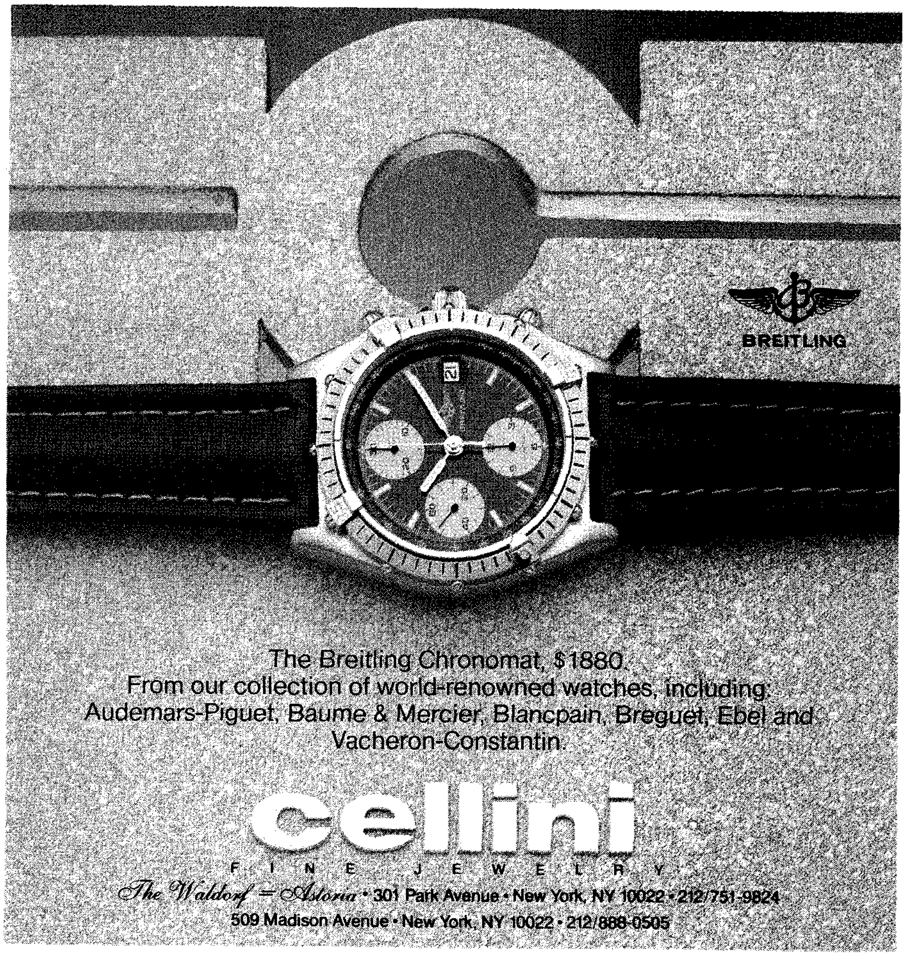

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for stronger national defense. The Bay of Pigs and the "I Am a Berliner" speech at the Berlin Wall were hardly examples of the liberalism of détente.

I was shocked when one of the best television interviewers around, Larry King, insisted that Kennedy spoke at the 1963 civil-rights March on Washington. Not only did he not speak at the event, he even opposed the march. Only after seeing the massive turnout and the positive public reaction did Kennedy invite the principal organizers to the White House. One of the most brutal covert military operations directed at civilians during the Vietnam War began during his presidency, in 1962.

Don't get me wrong. I campaigned and voted for John Kennedy. I also know that Kennedy was misinformed by the CIA and the FBI. Had he lived, he might have had the courage to reverse the empire-building mentality he inherited. But that's a matter of faith in Kennedy and America. The above events are matters of fact.

Abbie Hoffman
Solebury, Pa.

I WAS SO SURE THAT JOE KLEIN WOULD pinpoint what I felt *really* happened at the Bentsen-Quayle debate, but he didn't. I refer to Bentsen's comment that Quayle is "no Jack Kennedy." Not for a moment did I think that was intended as a nasty remark. It was simply a well-thought-out strategy to throw off the senator from Indiana, and it worked. Bentsen knew his opponent's inability to cope. It was a brilliant move.

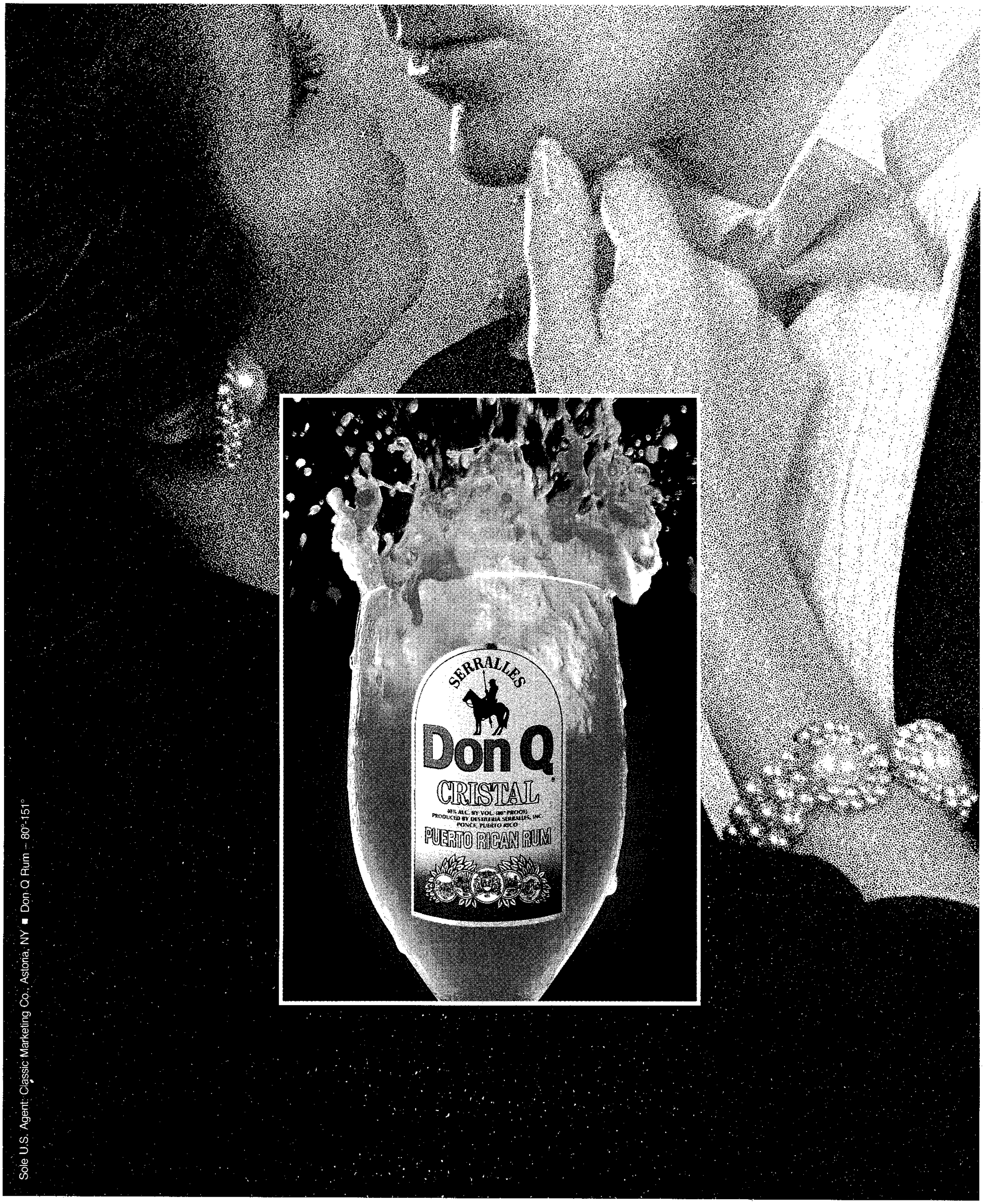
Audrey A. Campbell
Manhattan

No Excuses

I HAVE SPENT MUCH OF MY ADULT LIFE trying to reconcile Germany with its embittered exiles and émigrés, so I am offended and outraged when I read excuses for those who cheerfully helped the Nazi swine. Leni Riefenstahl ["Intelligencer: Leni Riefenstahl Remembers," by Peg Tyre and Jeannette Walls, October 10] is and was a disgrace to Germany and to the brave anti-Hitler officers like Count Stauffenberg who gave their lives for love of Germany.

If Jim Fitzgerald of Doubleday has the naïveté to say that Riefenstahl "just did the Third Reich's P.R." and it "almost wrecked her film career," I should hope that the editors of *New York* would point out the evil irony of that first statement and not take it at face value.

John Weitz
Manhattan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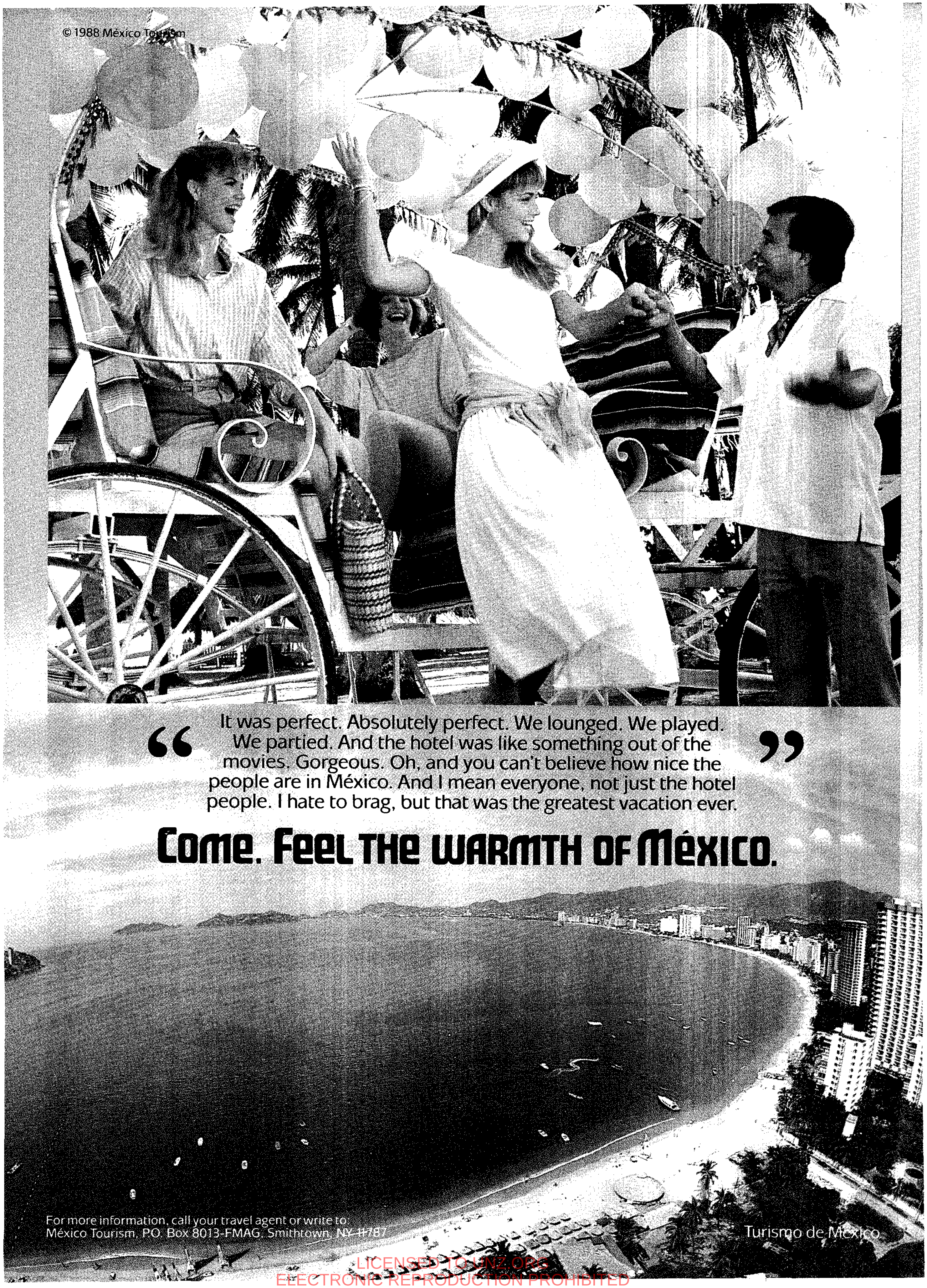

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BY JEANNETTE WALLS

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ANDY STEIN: DUBIOUS DINING FOR DOLLARS

Is Andrew Stein skirting the city's new campaign-fund-raising law? The law, passed by the City Council in February, limits individual contributions to $3,000, yet Stein is having a black-tie fund-raiser at the Pierre Hotel on November 28, with sponsors paying $25,000 for a table.

"I'm operating completely within the law," says Stein. "If someone sponsors a table for ten at $25,000, he will get ten people to buy the tickets."

A source says that Stein is following the letter, if not the spirit, of the law—which tries to ensure that campaigns are funded by the government and small donations. "To prove he's following the rule," another source says, "he'll have to provide a list of the guests at each table and prove they bought the seats themselves, or he'll lose city funds."

……

THE DAKOTA LEAVES ELLIMAN IN THE DUST

The Dakota is Douglas Elliman's latest casualty in its war with blue-blood realtor Brown, Harris, Stevens. Last month, the co-op board of the Central Park West landmark fired Elliman, which had managed the building for almost twenty years, and switched to Harry Helmsley's Brown, Harris, Stevens.

Neither side would comment on the move, but a real-estate source says the switch came after the managers who had handled the Dakota left Elliman—which lost over 40 employees during a shake-up this summer—for Brown, Harris, Stevens. "The members of the co-op board had a personal relationship with the managers," says the source. "The Dakota wasn't Elliman's best building, but it was probably their most famous. The loss in terms of prestige in the industry is immense."

Peg Tyre is on vacation.

CRISPO EYEING A NEW EAST SIDE GALLERY

Art dealer Andrew Crispo, who was acquitted last month on charges that he kidnapped and tortured a male professor, is talking to investors about starting a gallery, says an art-world source. Crispo would like to open it next year and is said to be eyeing sites on the Upper East Side. He closed his original 57th Street gallery in 1986 after being jailed for tax evasion.

"Despite everything that's happened, Crispo still has clients who like him and respect his taste in art," says the source.

"Nothing definite has been set," says a lawyer for Crispo. "But he plans to do what he does best, and that is eighteenth-to-twentieth-century American and European art."

……

MAPPLETHORPE WINS THE SILVER

The battle between the New-York Historical Society and photographer Robert Mapplethorpe over a collection of silver [*New York*, July 11] has been settled. Although the society's directors once insisted that the late Sam Wagstaff had given them the collection on a five-year loan, they have now agreed to return the silver to Mapplethorpe, the executor of his estate. The photographer is dismissing his lawsuit against the society.

Christie's will auction off the silver on January 20. The collection, about 250 pieces from the late nineteenth century, is expected to fetch more than $500,000.

……

CITYSPIRE RAISES NEIGHBOR'S IRE

Bruce Eichner's hassles with CitySpire continue. Less than a month after the group that runs City Center announced it was suing to block city approval of the 72-story luxury tower, tenants in an adjacent building say that they, too, are looking into filing a lawsuit against the developer. A spokesman for the 145 West 55th Street Tenants' Association says Eichner's construction has led to property damage and security problems, including break-ins, robberies, and a rape.

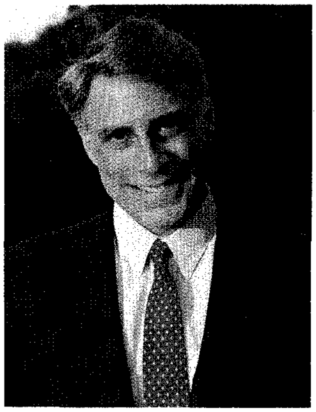
"We've tried to deal with Eichner, but he's been unresponsive," says co-chairman David Ames. "It seems that a lawsuit is the only way to get through to him."

Eichner's lawyer would say only, "The matter is being looked into by the construction manager."

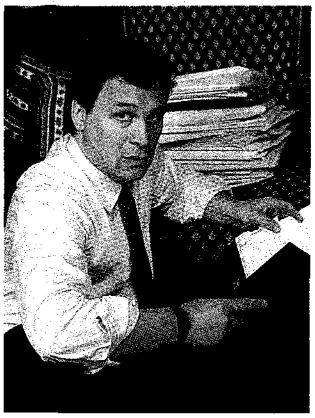
……

VON FURSTENBERG TAKES LEAVE OF FIFTH

Diane Von Furstenberg is no longer running her ritzy retail store. The boutique, which has carried the designer's couture clothes and accessories since it opened on Fifth Avenue at 59th Street four years ago, has been renamed Diane Fifth Avenue, Ltd., and stocks mostly lingerie. "I loved my store, but it was draining me," says Von Furstenberg. "I plan to reopen next year, but now I want to concentrate on designing."



ANDREW STEIN



ANDREW CRISPO

DIANE VON FURSTENBERG

Photographs: top, New York *Newsday*; center, Harry Benson; bottom, Dana Fineman/Sygma.

SONOMA: "Dad, how long does it take to make grapes into wine?"
"I think these are Cabernets, so about four years."

"Is there some kind of machine that plucks them all
"Yes. It's called the hand."
"I bet there's no place around here to get a burger."

TRAVEL & LEISURE

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'As a matter of fact, there should be a nice ittle restaurant just over that hill."

"How do you know all this?"
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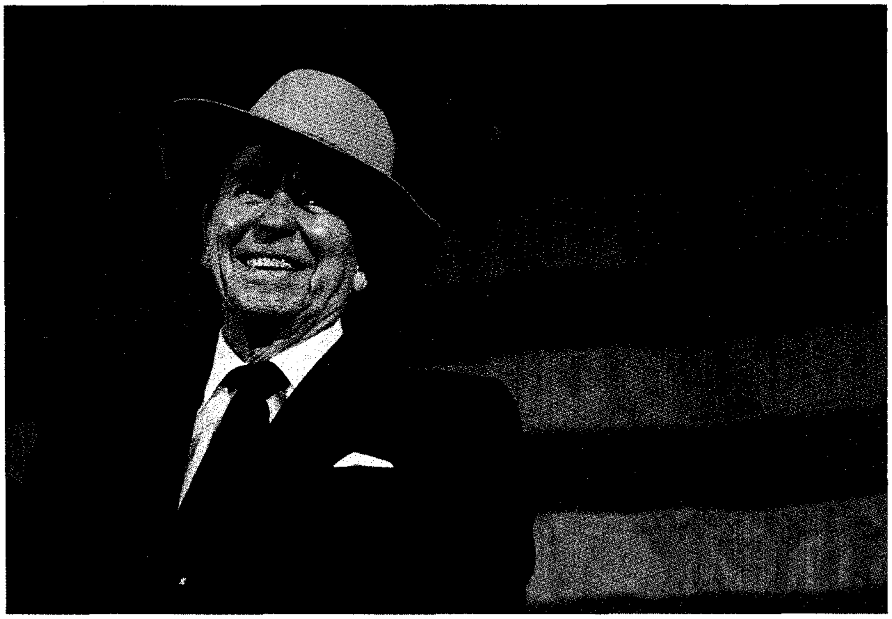


'DAY OF RECKONING': *The expensive Reagan legacy.*

FRIEDMAN'S FUTURE SHOCK

IMAGINE THAT THERE'S A FAMILY SOMEwhere with money in the bank, a nice home, an expensive car, and a shiny new boat.

Suddenly, the family decides that it doesn't want to save its money anymore. It only wants to spend. At the same time, it also decides to reduce its income.

First, the home is mortgaged and the money from that spent. Next, the car is sold, that money is spent, and an expensive new automobile is leased. The bank account is depleted, and the boat is borrowed against.

But it doesn't stop there. Banks and friends continue to lend money to the family, and this is also spent.

By all appearances, the family is still doing well. It has money to spend, a house, and a car. The only trouble is, the loans will come due someday.

This family is obviously out of control. And it is this same fiscal irresponsibility, argues Harvard economics professor Benjamin M. Friedman in his new book, *Day of Reckoning,* that has taken hold of the United States.

Someday, Friedman warns, the bills for the Reagan administration's blunders—excessive spending, reduced revenues because of misinformed supply-side-economics tax cuts, and failure to help businesses expand—will have to be paid.

Do I hear an "Oh, no!" from Wall Street? "Not another one of those gloom-and-doom books where an academic butts into the real world." But whoever gets elected to the White House is going to have to deal with these issues, so let's give the professor a chance.

"I'm worried," Friedman said in a telephone interview last week. "And I'll give you two reasons why."

In the first place, he says, the eighties business expansion has been the first one in 50 years in which after-inflation wages went down (from $281 in 1983 to an average of $276 a week in 1983 dollars) instead of up. "There is a great discrepancy in how well we are doing," Friedman says. He asserts that the economy is doing well only because the federal government has been willing to borrow to the hilt to keep up appearances.

The second reason Friedman says he's worried is that the government's decade-long spending binge may cause America to become a second-class nation, with sharply diminished economic and political power.

"Whichever country is the world's leading lending country has always held a dominant position," he says.

The debt that America has compiled has been used to consume things, not to invest or expand its businesses. "Our economic experience in the 1980s has not only run up costs to be paid in the future," writes Friedman, "but reaffirmed the limitations in the present of an economic policy that simply raises consumption with no advance in productivity to support it.

"The debt we have accumulated under our new fiscal policy is real and growing. Americans in the future will have to service this debt by paying taxes and by transferring the goods they produce and the assets they owe to lenders in other countries."

We are already seeing some of this happen. Japanese investors—and others who lend the United States money by borrowing our government's securities—have taken over large parcels of American real estate, and the British and Germans are gobbling up our companies.

"Selling off our real assets will keep the party going longer, and so the inevitable adjustment will be easier to swallow both for us and for our international trading partners," Friedman writes. "But it will also make the mortgage on our future and the reduction in our standard of living required to meet the payments all the greater."

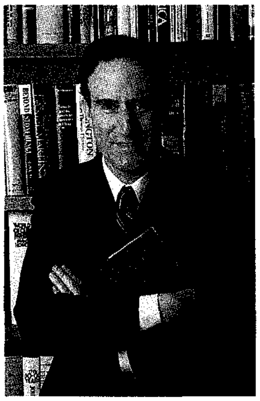
How long can the U.S. continue with such heavy debt? Like our family above, the status quo may stand as long as the lenders allow it. Or the crisis may come tomorrow.

How can the country solve its problem? Friedman suggests cutting defense (canceling the F-15 fighter would save $900 million a year), Social Security benefits, Medicare, and other usual targets.

And revenues should be raised. "America needs a tax increase," he writes. He favors a tax on personal consumption—a sort of national sales tax, or a value-added tax.

What will it take to get our financial house in order? If America starts the reclamation project by the end of the eighties—when it will owe *only* $1 trillion to foreigners, or $4,000 for each U.S. citizen—a 5 percent reduction in our total spending will be needed just to maintain the status quo, says Friedman.

That means America's standard of living will be reduced by 5 percent—the first move backward since the Depression of the thirties. But if America waits until the end of the century, the



The author.

Photographs: top, Dirck Halstead/Gamma-Liaison; bottom, Rick Friedman/Black Star.

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standard of living will have to decline by 8 percent.

Americans will be hurt from two sides. Increased taxes will come out of consumers' pockets. What's more, as the government cuts spending, the entitlements to which Americans have become accustomed—Medicare, Social Security benefits, and others—will be reduced.

Friedman says fiscal policy should be changed only in conjunction with a shift in monetary policy. The Federal Reserve should make money easier to come by—by lowering interest rates—so that businesses here can expand and lower America's trade deficit by shipping more American-made products overseas. The lower interest rates, moreover, would bring down the value of the dollar and make foreign goods more expensive here, improving the trade balance.

"It's never too late," says Friedman. But he says he's worried that people—especially the presidential candidates—don't seem to share his concern. "Voters are getting a combination of two messages. One: There is no problem. Two: To the extent there is a problem, it can be addressed in ways that will require no sacrifice on the part of the public."

We shall see.

TAKEOVER TURNOFF

LUCKY PROFESSIONAL INVESTORS ARE making so much money from takeovers these days, you'd think small investors would be tempted to get in on the action.

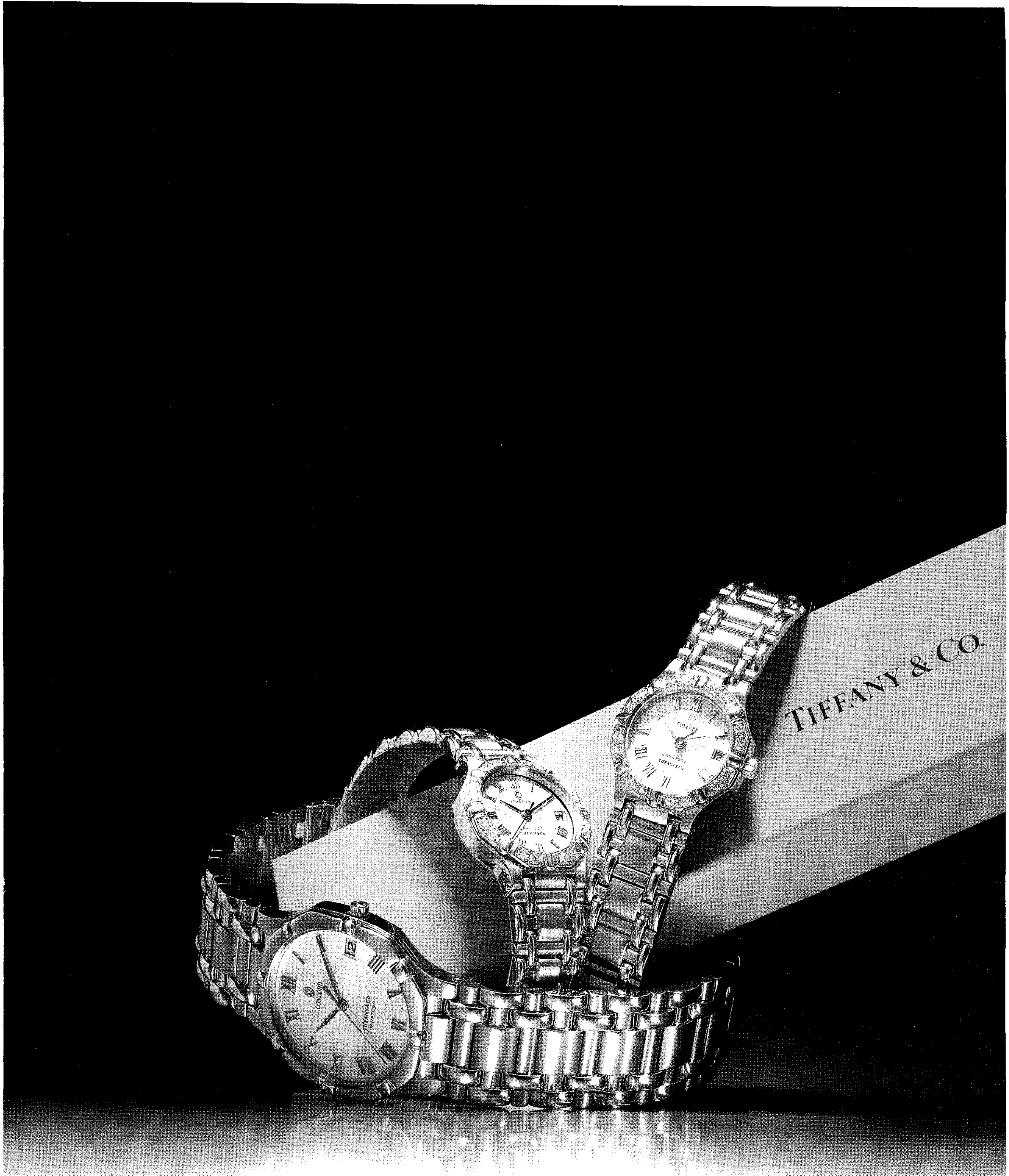
But that isn't happening, says Albert Sindlinger, who's been surveying Main Street investors for decades. Sindlinger says that instead of turning the little guy on, the latest chapter of takeover mania is turning him off.

"It has amplified the small investor's disenchantment," says Sindlinger of the increase in takeovers. "The market is no longer doing what people over the years felt comfortable with."

How uncomfortable are small investors? Only 3 percent of the individual investors recently surveyed by Sindlinger said they planned to buy stock in the next few weeks. That is worse than the 3.6 percent who said they planned to buy stock last March—a level that was an all-time low.

In August, about 5.6 percent of those surveyed said they planned to buy stock before too long. While that number was still woefully low by historical standards, it was at least an improvement.

Wall Street, which has been stuck in its own private recession, isn't likely to see any relief soon. Sindlinger says only 23.6 percent of those he contacted have *any* long-term plans to buy stock. That's the lowest level ever, and well below the 36.1 percent recorded last May. ■



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THE MCMEDICINE MEN

THE FATE OF TV'S *USA TODAY*

"YOU'D THINK I WAS AN AX MURDERER," Grant Tinker complained. "All we are doing is an informational show, presented entertainingly."

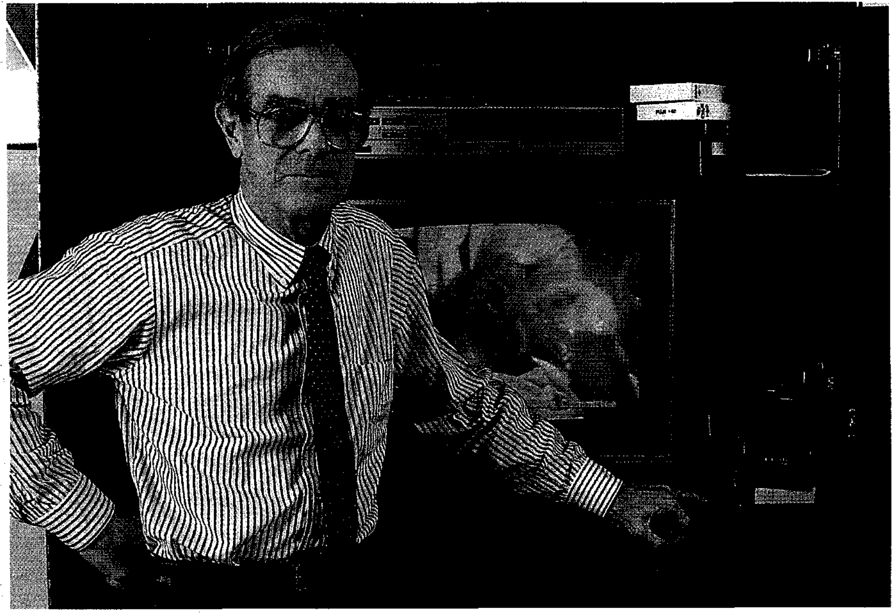
Tinker has been one of the golden talents of television over the past three decades, producing such quality programs as *The Mary Tyler Moore Show* and *St. Elsewhere.* Now he is trying to make sense of what has been happening to his latest effort, *USA Today: The Television Show.* The half-hour magazine show premiered September 12. It was supposed to be the TV version of Gannett's *USA Today,* the paper that is itself modeled on TV (color, bold graphics, snappy stories).

Instead, critics trashed the show, deeming it to be without substance and full of the paper's sometimes annoying mannerisms (polls that conclude "We favor the speed limit being increased from 55 to 65"). Worse, viewers tuned out. In October, Tinker called in a show doctor—veteran newspaper editor Jim Bellows, who helped resuscitate *Entertainment Tonight* during its sickly infancy.

Even before Bellows arrived, the program was being reshaped by executive producer Steve Friedman, formerly in charge of NBC's *Today* show. But TV isn't a medium hospitable to major on-camera rehabilitation: Cosmetic surgery is one thing; transplants are quite another. The fate of *USA Today: The Television Show* remains uncertain. What *is* clear are the "creative" processes by which people of accomplishment can delude themselves about the obvious.

Few collaborators have the credentials of Tinker, Gannett, and Friedman. After his tasteful programming hits of the seventies, Tinker became the chairman of NBC and helped make the third-ranked network No. 1. In the same period, Friedman's *Today* show also bested its morning rivals. Gannett, led by its combative chairman, Allen H. Neuharth, has regularly delivered higher revenues and income to shareholders—84 consecutive quarters of earnings gains. Most conspicuously, Neuharth brought forth the paper *USA Today,* now six years old and boasting a paid circulation of 1.6 million. Two years ago, Tinker and Gannett formed GTG Entertainment. Friedman, 40, signed on as president of GTG East, to produce a TV show based on the paper.

That was the easy part. The paper has four sections: "News," "Money," "Sports," and "Life." For the TV show, a personable "host" was hired to present each section. Friedman's background was in network TV, not in syndication, where programs are sold to individual stations to run in those viewing hours usually dominated by game shows. No matter. Plunking down copies of *USA Today* (the paper) on station managers' desks, Friedman and the GTG sales force signed up no fewer than 156 stations that cover a phenomenal 95 percent of the nation's TV markets. Equally remarkable, sales were made without a pilot show.



THE DOCTOR IS IN: *Veteran newspaperman Jim Bellows in front of his TV set.*

For all his experience, Tinker has no television-news background. His operating style allows his appointees wide freedom. Friedman, meanwhile, was installed in one of Gannett's twin towers in Arlington, across the Potomac from Washington. The newspaper was in the other tower. More than airspace separated them.

The paper has won readers in part because it represents positional publishing: a daily that is easier to digest than other national papers like the *Wall Street Journal.* It also presents itself as a second read, after the buyer's hometown paper. Friedman says he conceived the TV show as programming that would offer news but not in a way that duplicated the traditional Brokaw-Jennings-Rather network programs. It would be able to compete with *Wheel of Fortune* and other game-show fluff, because it would be designed to attract viewers not interested in news. According to Friedman's plan, *USA Today: The Television Show* would be different, "the program of the nineties."

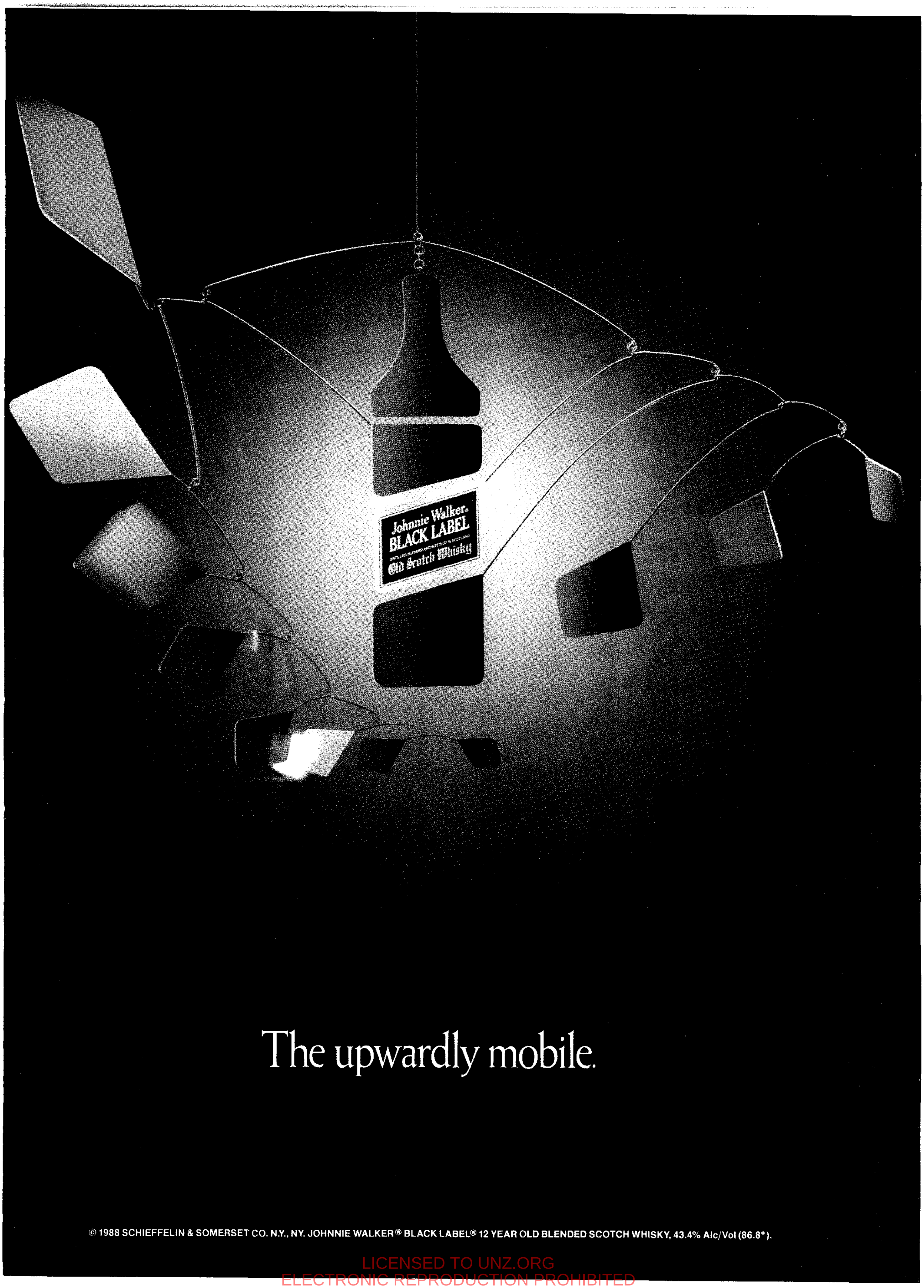
This nineties vision consisted of a studio set with ramps, rear-projection screens, and a wall of TV monitors. Anchor desks were abolished; they were too much like *Today.* The TV of tomorrow demanded that the hosts be on the move, "escorting" viewers from one story to another. "Our idea was that the TV generation is nonlinear," one executive involved in the show now says. "We'd be fast and hip."

The first shows were a high-tech disaster. In its premiere, *USA Today: The Television Show* did 25 stories in 26 minutes. A piece about 24 hours in the life of the new Miss America ran two minutes—five seconds per hour of her new reign. The show assaulted viewers with multiple meaningless polls, split-second graphics, and factoids. By the end of the first week, Friedman says, "we knew that viewers didn't get it. We were too 'Fasten your seat belts.' Something so different always runs the risk of not computing."

In fact, it was hard to tell whether Friedman was doing a news show or a game show. People at the paper thought the program failed to tell a story the way they did, with a coherent beginning, middle, and end. Tinker, on the other hand, thought the program followed the paper too slavishly. "We tried to go at one breakneck speed, like the paper," he says. "But as you read, you can put down and pick up a paper, and slow down."

The wonder is—with all the talent involved—that someone didn't question

Photograph by John Chiasson/Gamma-Liaison.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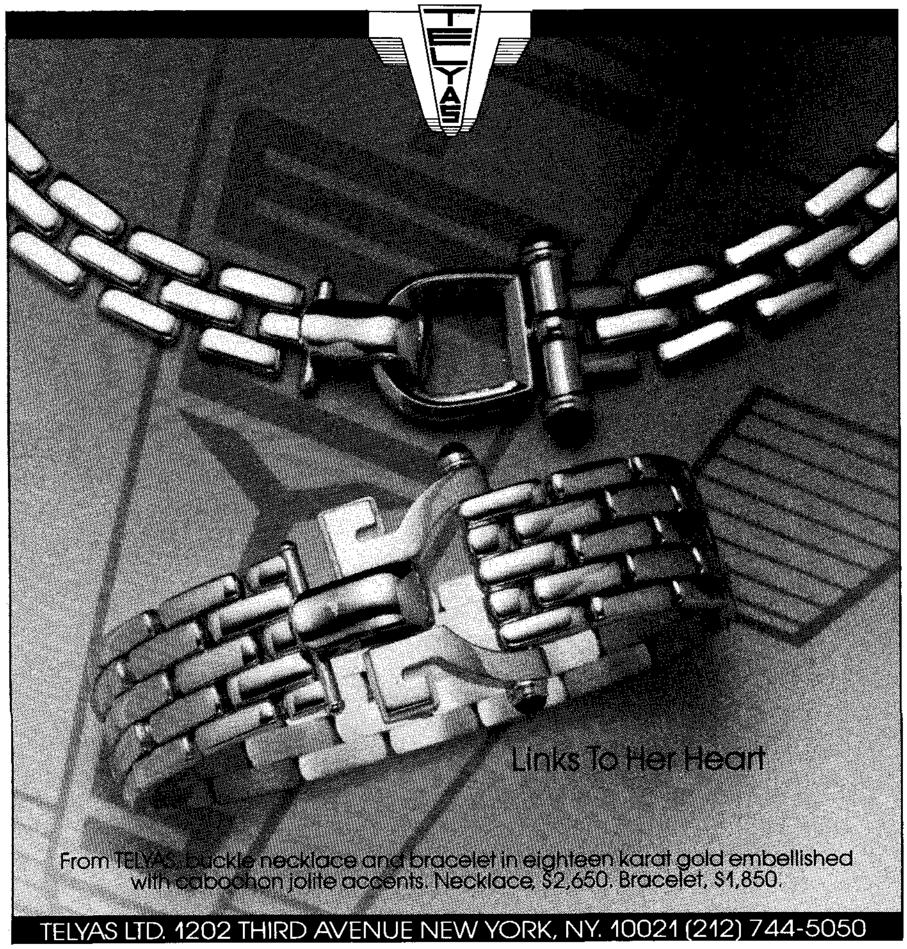

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the nonlinear premise and the jumbled presentation. Friedman argues, "You don't know what a program really looks like until you put it on the air." But an associate has a better explanation: "You put hotshots together, and in the heat of 'creation,' adrenaline pumps and we all fool each other: 'Wow, the audience will love this.' "

The fixes over the past few weeks are the expected ones. The lead story gets more time. Liaison between the twin towers has increased: Four newspaper staffers are assigned to the show. Al Primo, who achieved lasting TV fame by creating the Eyewitness News format in New York, is consulting on how to make stories more involving and "human." Bellows is in charge of the day-to-day journalism, "hardening" the reporting by stressing the basics of news gathering and writing. The show is also planning to get its anchors out of the studio more often and to tie in features with semi-real events—for example, a report from malls on the Friday after Thanksgiving, the biggest shopping day of the year.

In a word, *USA Today: The Television Show* is becoming traditional. Whether this will save it depends on the vagaries of syndication and on Gannett's corporate ego. When Tinker was at NBC, he could preach patience while allowing shows to find their audiences. Individual stations aren't likely to act so statesmanlike about a syndicated show. (Even before Friedman built his first ramps, WCBS in New York bought the show to prevent any other station from offering it—and then put it on at 2:05 A.M.)

After the November ratings period, station managers may drop *USA Today* for another syndicated "product" or for new entries that promise to be even more gamy than newsy. King World's *Inside Edition* and Geraldo Rivera's *The Investigators* promise to take tabloid TV further down-market, making *USA Today* seem like *MacNeil/Lehrer.*

Gannett's Neuharth has demonstrated his patience. Initially, the critics jumped on the paper and its relentless optimism, but Neuharth kept sharpening the format, and readers became accustomed to the blend of tight news and harmless squibs. Not so incidentally, too, other newspapers stole the paper's innovations, including its TV-like weather map, boxes, and columns of sports statistics.

Some of the TV show's innovations have already been borrowed by the networks. NBC now uses a *USA Today*-style weather map as a quick "bumper" between stories and commercials on the *Nightly News.* The bad news, of course, is that as the traditional shows pick up some of *USA Today*'s style—and as *USA Today* becomes more traditional—the reasons for watching become less compelling. "We" become "them." ■

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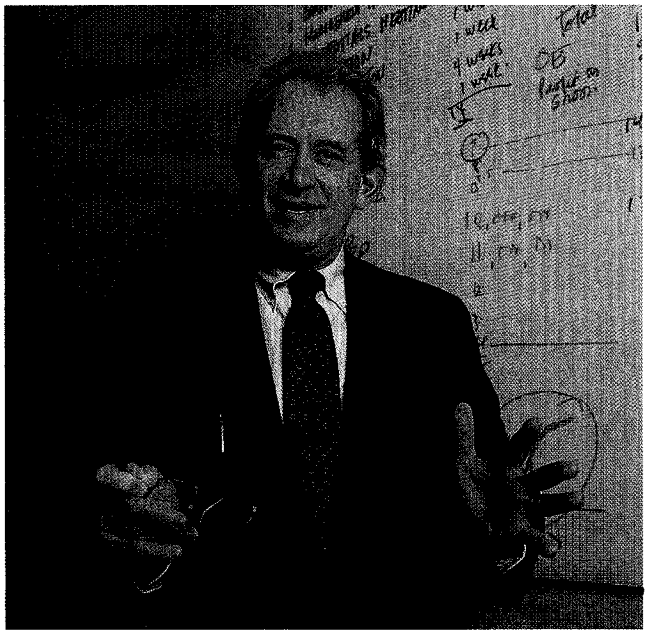
AD AGENCIES BALK AT MONEY TALK

ALVIN ACHENBAUM MAY BE THE MOST maligned and controversial consultant ever to make it big in marketing management. The 62-year-old chairman of 14-year-old Canter, Achenbaum Associates has been ostracized by admen for damning their sacred 15 percent commission and promoting a less costly "negotiated fee" system instead. But ad-agency managers usually disguise their disdain, for while Achenbaum proposes to slice into their profits, he also evaluates their performance for his clients and conducts agency searches for major accounts. Achenbaum calculates that last year CAA negotiated fees for $650-million in billings, including redirecting Nissan Motor's $150-million account to Chiat/Day.

His antics have prompted considerable ire, but they haven't slowed the stream of business flowing into CAA. Ten years ago, agency searches and compensation made up 5 to 10 percent of CAA's business. Last year, they accounted for almost 60 percent of the company's $2 million in revenues. So far this year, CAA has conducted seven searches—for Hallmark Cards, Scott Paper, and Chemical Bank, among others—as well as fourteen compensation arrangements.



PERCENTAGE SHOT: *Gadfly consultant Alvin Achenbaum.*

Photograph by Andy Freeberg.

The process is dispassionate, according to Achenbaum: "Our role is to amass all the information our client needs to make an informed decision." CAA also prepares marketing strategies, recruits executives, and plans research. After a CAA audit last year, according to Achenbaum, FCB Communications reorganized its West Coast office to better serve Mazda.

The 15 percent commission, standard since the turn of the century, had come under attack in 1956, when the Justice Department charged that the practice constituted price-fixing—thus opening the way for new fee arrangements. "One would think from some of the things said about me that *I* poisoned the compensation well," Achenbaum says. But agency management, he claims, initiated changes in the system. In return for a 15 percent commission, several agencies offered an array of services such as public relations, market research, and merchandising as a competitive incentive, but in the profit-squeezed sixties, they started charging extra for them. In the mid-seventies, advertisers seized the initiative, convinced that agencies were making excessive profits and irked that they had to pay for unused or unwanted services. And at the same time—as if all this weren't enough—advertising took a backseat to promotion.

The Association of National Advertisers says 43 percent of all clients pay the traditional commission, versus 68 percent in 1976. But even straight-commission payers are now negotiating the services they get, says Achenbaum. Compensation is on everyone's mind, and several companies (including General Foods and GM's new Saturn subsidiary) have engineered new arrangements. R. J. Reynolds recently instituted a program that awarded FCB/Leber Katz a $1-million bonus last year.

Essentially, Achenbaum's formula calls for a client to pay its agency a base fee that includes a 25 percent profit margin (based on a complex formula involving salaries, overhead, and production costs), much as clients compensate law firms, accounting companies, and health-care providers. This would amount to a 9 to 11 percent commission on large accounts and 15 percent or more on smaller ones, says Achenbaum, who calculates that he saved clients $25-million last year. The compensation package he negotiated for Nissan reportedly called for the equivalent of just over a 9 percent commission.

Achenbaum's career began 37 years ago, when, with a B.S. from UCLA and an M.S. from Columbia, and after a stint as a corporal in the Army Air Corps, he joined McCann-Erickson as a $2,800-a-year economist. He worked for Stan Canter and soon became manager of market research. The Bronx-born son of a dressmaker, Achenbaum was made associate research director at Grey Advertising in 1957 and ultimately an executive vice-president before switching fourteen years later to J. Walter Thompson. There he helped determine how often an ad must run to be effective. Three years later, he teamed up with Canter, who'd gone on to Ogilvy & Mather, to form CAA.

JWT and O&M were the consultancy's first customers. Happenstance brought them into the agency-search business when Toyota Motor, for whom they were fashioning a marketing plan, asked for guidance on compensation and a new agency. In 1976, Toyota moved to Dancer Fitzgerald Sample on a fee-based arrangement.

Many people respect Achenbaum, but they also complain about his stubbornness and penchant for controversy. In 1964, he realized that holding unpopular positions would put him in the limelight—in his mind, not a bad place to be. He has used his *Adweek* column to criticize market testing, the shortsightedness of agencies that spend too much time on creating ads and not enough on placing them, and top management's refusal to think about the long term.

He has lambasted corporate America for being too slow to recognize and accept the growing power of the retail trade and the declining power of advertising. He has antagonized agencies by developing insurance to protect his clients from being dropped by an agency in a merger-created conflict. He has also alienated the Infiniti division of longtime client Nissan by going over the heads of executives to Nissan's president with his proposal to restructure the dealer-franchise system. "I don't have one iota of doubt that what I did was right," says Achenbaum, months after the division curtly ended the relationship. "I'd have been remiss not to

THE NEW TRADITIONALIST.

SHE STARTED A REVOLUTION — WITH SOME NOT-SO REVOLUTIONARY IDEALS.

GOOD HOUSEKEEPING IS A PUBLICATION OF HEARST MAGAZINES, A DIVISION OF THE HEARST CORPORATION. ©1988 THE HEARST CORPORATION.

She was searching for something to believe in – and look what she found. Her husband, her children, her home, herself.

She's the contemporary woman who has made a new commitment to the traditional values that some people thought were "old-fashioned."

She wasn't following a trend. She made her own choices. But when she looked over the fence she found that she wasn't alone.

In fact, market researchers are calling it the biggest social movement since the sixties.

The quality of life she has chosen is the embodiment of everything that Good Housekeeping has stood for – the Magazine, the Seal, the Institute.

Who else can speak to the New Traditionalist with that kind of authority and trust?

Who is more committed to helping her live the life she has chosen?

That's why there has never been a better time for Good Housekeeping.

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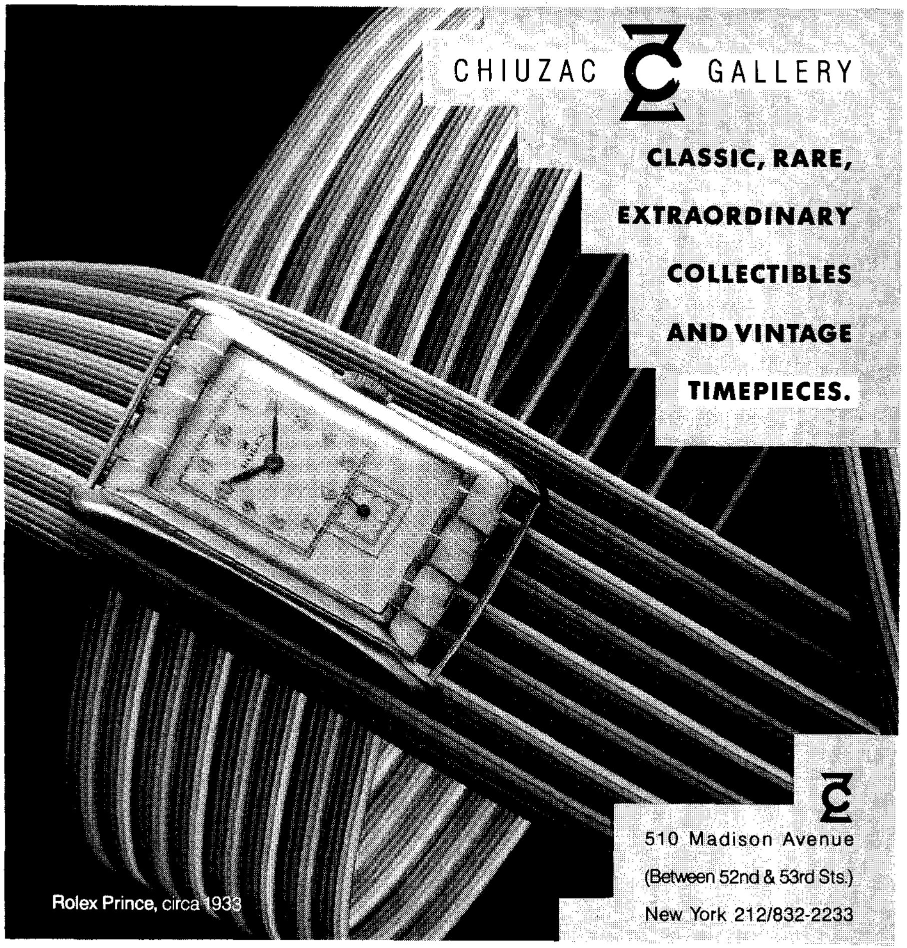
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Rolex Prince, circa 1933

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push for this. We're paid a great deal to do an honest job. I believe you should propose something assertively, affirmatively, three times, and then it's your client's job to dispose of the advice." Such a stance may have alienated others: Magnavox and Pfizer also gave up on CAA.

But this attitude has endeared him to Jan Thompson, vice-president of advertising at Mazda. "He's a terribly engaging, straightforward guy who has saved us money and encouraged agencies to track costs better. The business is changing, and he's riding it to tomorrow. I think it's helpful, not destructive."

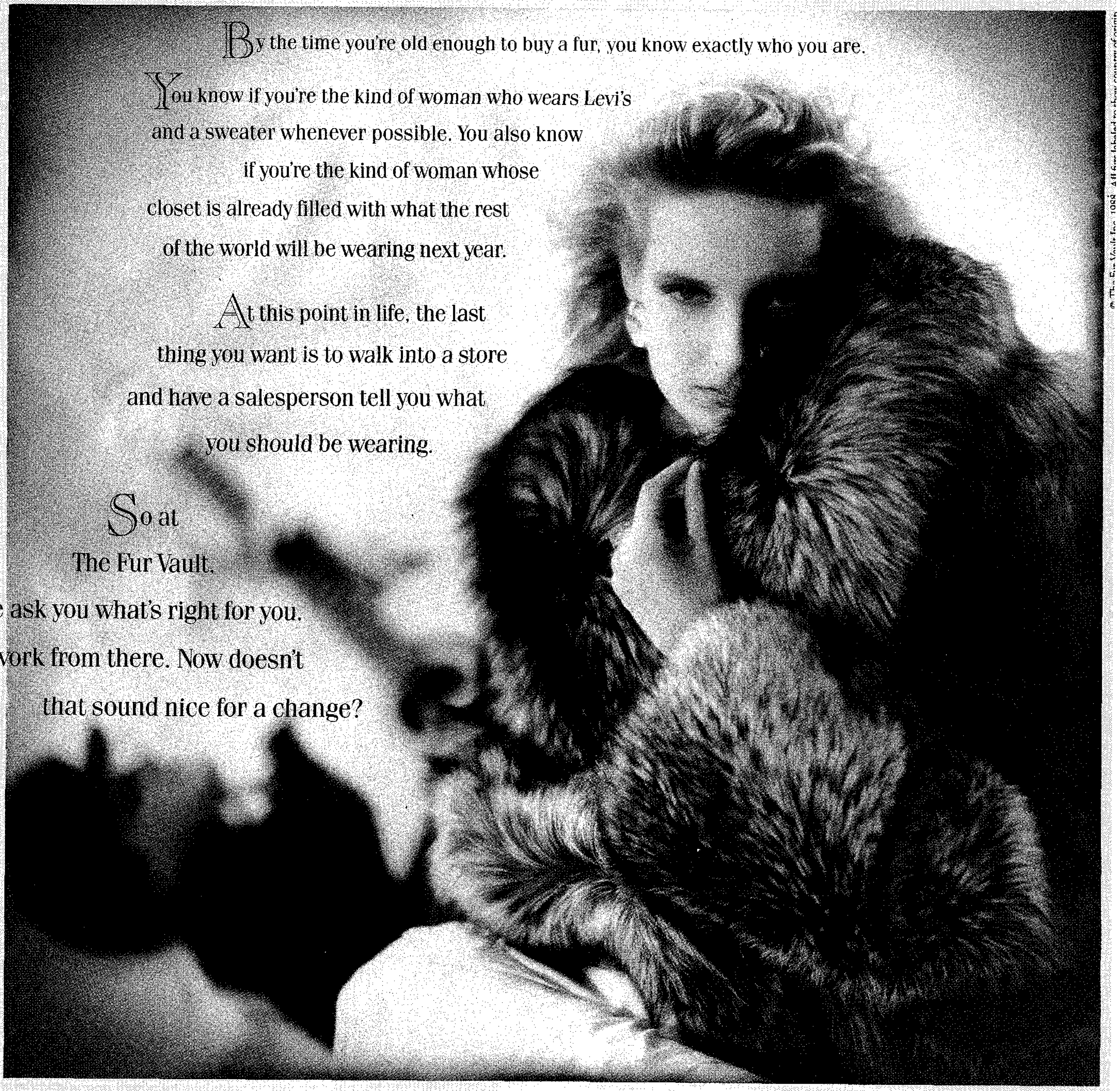
Off the record, agency executives and former colleagues complain about Achenbaum's closed mind and adversarial haggling. Partner Canter, however, contends that "Alvin's willingness to do the hard work of presenting his views and taking a position on controversial issues has established objectivity as our company's stock and trade."

On the record, Leonard Matthews, chief of the American Association of Advertising Agencies, has labeled Achenbaum a quisling and a danger to the ad-agency business, an attack applauded by AAAA members. "I regretted it after," Matthews admits. "Not because it wasn't true but because it gave him so much publicity. Achenbaum is technically smart and a well-regarded researcher, but he has no financial experience in the agency business, he misuses and misrepresents data on agency profitability, and he's out there with a cleaver taking a meat-ax approach when surgery is what's called for. You can't buy creative work by the pound or hour. It serves Achenbaum's purpose to tear down the existing system, because he's standing by—eager to promote an alternative."

Graham Phillips, the chairman of Ogilvy & Mather, United States, says that while he likes the man, he doesn't like his method. "[These] systems of compensation don't work in anyone's interests," he says. "They prompt absolute mediocrity by failing to reward an agency for doing a superlative job. And with the average salaries that his formula allows, you can't attract superstars to solve problems. His nuts-and-bolts approach is not the way agencies work." Grey chairman Ed Meyer notes that Achenbaum was "an outstanding research director, seer, and marketing savant. But I'm not persuaded his background has given him special insight to help companies negotiate compensation deals."

The criticism doesn't dampen Achenbaum's self-confidence. "None of us sets out to be controversial, but I'm at a point where I'm not afraid to speak up, and there's no reason I shouldn't," he says. "When you're low down on the totem pole, you've got to be inhibited. But here as my own person, I tell the truth." ■

The most important knowledge to have before buying a fur is Self Knowledge.



By the time you're old enough to buy a fur, you know exactly who you are.

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YVES SAINT LAURENT
JAZZ
LOTION
APRÈS-RASAGE
AFTER SHAVE LOTION
YVES SAINT LAURENT
YSL
JAZZ
ÉMULSION
APRÈS-RASAGE
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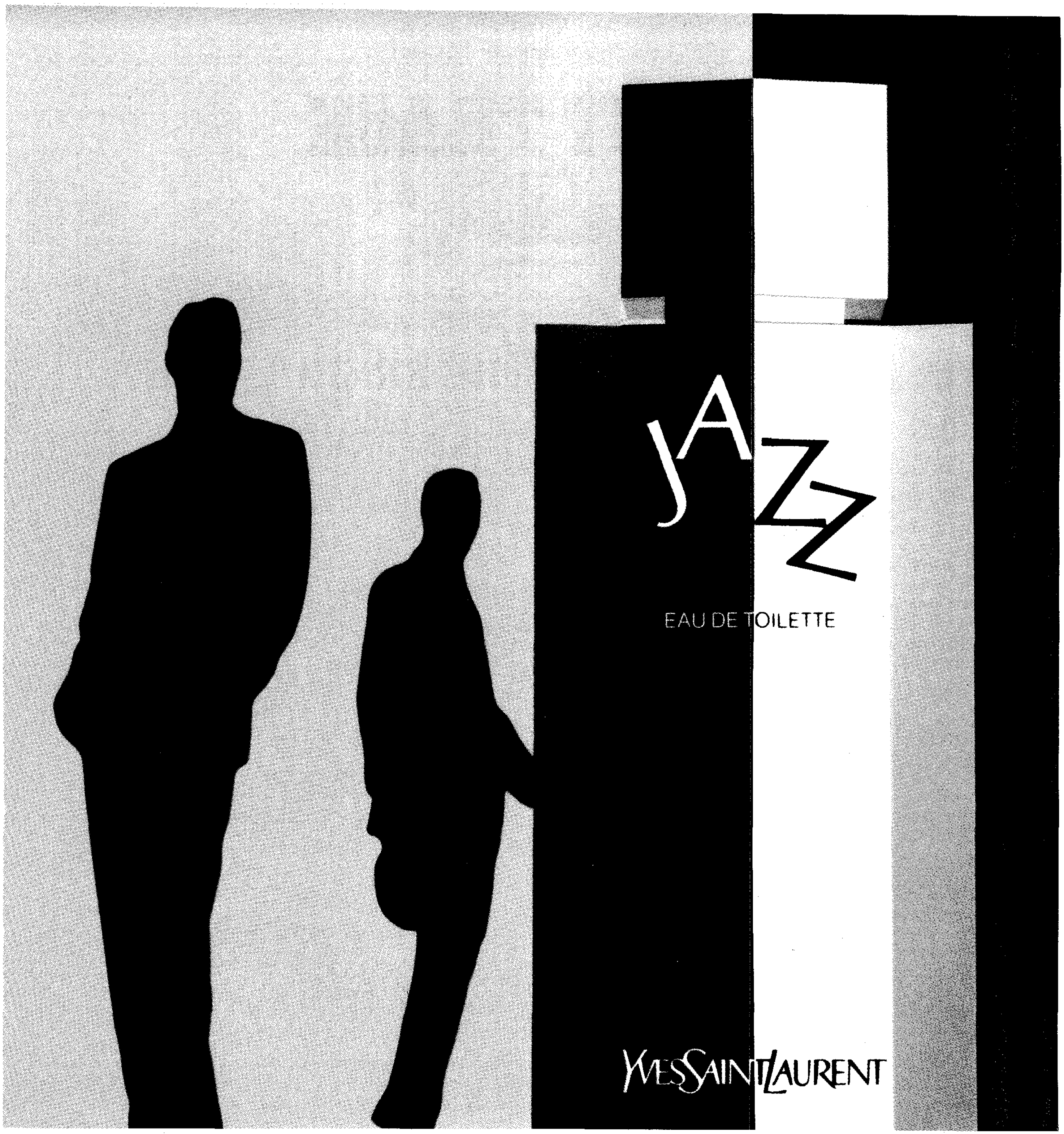
THE NEW FR
YVESSAI


JAZZ
EAU DE TOILETTE
YVES SAINT LAURENT

NCE FOR MEN

LAURENT

MACY'S

FAST TRACK

EDITED BY DANIEL SHAW

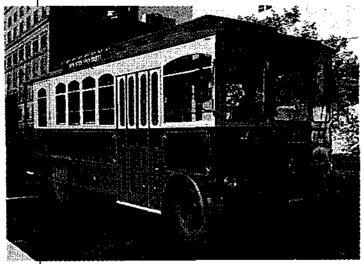
STREET SEEN

NYU's Trolley Follies

PURPLE HAIR DOESN'T make much of an impression on residents of the East Village, but a purple trolley has.

Demi-billionaire Leonard Stern, who gave NYU $30-million for a new, eponymous business school last month, also bought the university a $101,000 trolley from Pennsylvania's Boyertown Auto Body Works (which also makes the trolleys that the city of Las Vegas uses to shuttle gamblers to casinos). NYU's trolley is supposed to shuttle students from their dorms to their morning classes. It's used by the admissions office for tours in the afternoon.

On weekdays, the trolley, looking for passengers, cruises Third Avenue, where the school has two new dorms. But the sophisticates at NYU must prefer walking to class, because the trolley is usually empty. BRENDA MOWER



The $101,000 trolley.

OVERHEARD

ONE CHILD TALKING TO another at the Central Park Zoo: "Look, a baby seal! And there's his mother. Or his father. Or his au pair."

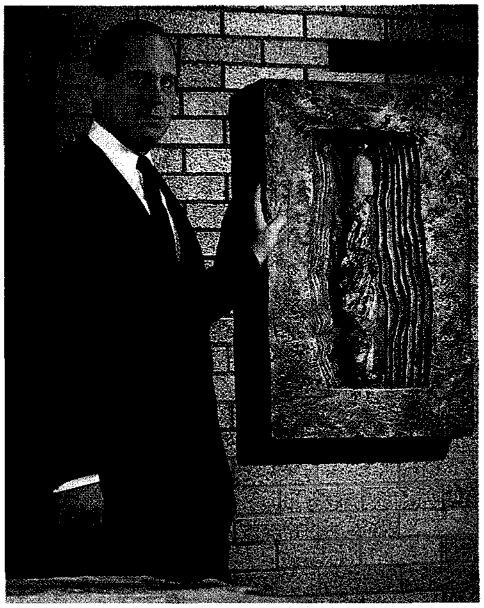
BRIEF LIVES

REMEMBERING *KRISTALLNACHT*

WHEN HE WAS THE UNITED STATES ambassador to Austria, Ronald Lauder would often stroll the streets of Vienna. An astute businessman who'd worked for his parents' cosmetics empire, he was startled one day to discover an undeveloped piece of land—a parking lot—on a prime block in the middle of the city.

But then Lauder remembered the name of the street: Tempelgasse. "This was the center of Jewish life in Vienna for 300 years," he says. "This was the site of Vienna's largest synagogue. I asked the parking-lot guard, 'When was it destroyed?' He said, 'I don't know,' and shrugged his shoulders."

Lauder found the date on a small plaque around the corner: November 9, 1938, better known as *Kristallnacht*. The parking lot represents just one of about 1,100 synagogues burned that night. Plate-glass windows in 7,500 Jewish businesses in Austria and Germany also were smashed, giving the Nazi-organized riot its haunting name.



Lauder and a Kristallnacht *remnant.*

When Lauder retired as ambassador in 1987, he began a foundation to assist the small Jewish communities remaining in Central Europe and to remind people of the lessons of "the night of broken glass." Next week, *Kristallnacht: The Journey from 1938 to 1988*, a Lauder-funded documentary on PBS, re-creates the events of 50 years ago through eyewitness accounts. It also shows how Europeans wrestle with *Kristallnacht*'s legacy.

Former ABC News producer Robert Frye has created an intensely personal one-hour film. A German woman bursts into tears at Dachau as she apologizes for her country. Meier Schwartz—who's spent three years disproving the Nazi claim that only 191 temples were burned—returns to his hometown of Nuremberg, searching for fragments of the synagogues destroyed.

"In cities like Kraków, Budapest, and Vienna, there are small Jewish communities left, all of whom are saying, 'Unless we have some kind of outside subsistence, we're going to disappear,'" Lauder says.

Lauder has helped restore an 80-year-old synagogue in Budapest, and his foundation will finance the rebuilding of another in Kraków. "Also in Kraków, the 274 Jews who are left now have kosher food for the first time since World War II," Lauder says. "Is it going to change the world? No. But these 274 people, who are all in their seventies, deserve to have what they want to have for the rest of their time."

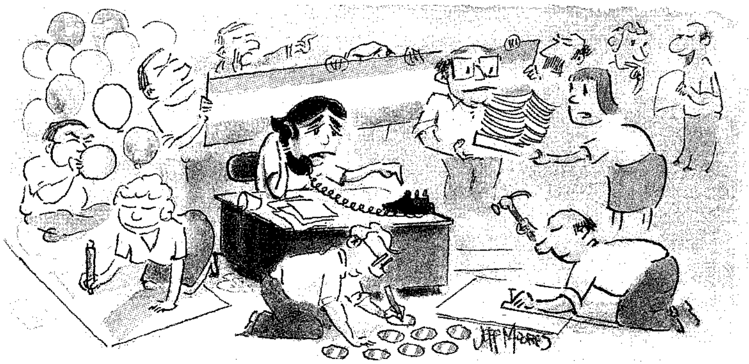
Lauder, a major Republican fund-raiser who's frequently mentioned as a candidate for the Senate, says his interest in backing the film was not political. "You don't build a large constituency by spending a great deal of money on a documentary where your name appears for three seconds in the beginning," he says. Still, Lauder is featured in more than $1 million of print, radio, and TV ads that promote the *Kristallnacht* observance.

Narrator Eric Sevareid notes, "The membrane holding civilized life is thin." The film looks at the night the membrane broke along with those tons of glass. "Both Jews and non-Jews have to do everything we can to make sure we always talk out," Lauder says. "Be it in Cambodia or South Africa, whenever we speak out, it means something." CHRIS SMITH

Photographs: left, Erica Lansner/Photoreporters; right, Frank Lindner. Illustration by Gary Hallgren.

POLITICS

Hold That Line



'DUKAKIS-BENTSEN press office; hold, please," says Elizabeth Bartle, 31, a deputy press secretary in Boston.

"Sorry about that. You're calling from New York? I grew up on 95th between Park and Lex! That's where I worked my first political campaign—handing out leaflets for Humphrey in the sixth grade. Can you hold again?"

"Bush-Quayle '88. Hold for a second," says Caroline Vincent, 21, who coordinates arrangements for the press traveling with the vice-president. "Thanks for waiting. I had to figure out how we were going to get Garrick Utley on the plane. That's the kind of thing I do. Hold on for a second."

Bartle and Vincent are not career spin doctors. But they are handlers—two of the many political amateurs who work full-time for the presidential candidates.

"Sorry," says Bartle breathlessly. "A producer from the Brinkley show wanted to know if we could send someone to comment on the campaign advertising Sunday. I quit a $30,000-a-year-job at Harvard to work here for zero in May of '87. Now I'm back up to almost 30. But I worked the first four months for free, and now I'm here fifteen hours a day, seven days a week. I sleep *so* soundly, but all I have to dream is 'President Bush' and I'm wide-awake."

"I volunteered to come to Washington and work last June, right after I graduated from Duke," says Vincent. "It seemed like a great opportunity. Besides, only if I were running for office myself could I agree with somebody more than George Bush. My parents helped me out until September, when I started getting paid $500 a month. Be right back."

"Thanks for holding," says Bartle. "It's going to feel very strange when this is over and the phone stops ringing. I barely remember what life was like before the campaign, but I can't think about what I might do after November 8."

"Thanks for holding," says Vincent. "As soon as this is over, I want to move back to the city; I grew up in Bedford. But if the vice-president says, 'Caroline, we need you in the White House,' well, maybe I'll stick around." C.S.

DOING GOOD

HOUSE OF HOPE

'I LIVED IN THE STREET FOR a year and a half," says Mary Dolores, a quiet, pretty 17-year-old. "I slept in cars or abandoned buildings during the winter. I first got high at 12 and got into crack when I was 14. I stole all the jewelry in the house and my sister's rent money, and I didn't go to school for three years."

Mary Dolores was lucky enough to end up at Outreach House, the state's first alcohol- and drug-treatment center for adolescents, in Ridgewood, Queens. "Most treatment centers are geared for young adults," says Father Coleman Costello, 47, the Outreach founder. "There are only 150 beds for kids under 16 in the state, and we've got 40 of them."

Father Costello, a ruddy, gray-haired man, started the project with a Glendale-storefront referral service in 1980. His goal was to get young people off the street and into treatment while they were still young. In 1984, he bought two gutted buildings in Ridgewood for $31,000. He opened Outreach House to give youngsters a home away from the pressures of the street.

Father Costello at Outreach House.

"It's a therapeutic community," says Neil Sheehan, 35, associate executive director. "We teach people to care about each other, to be honest, and to become resocialized. But recovery is a lifelong process."

The Outreach offices provide counseling for about 3,000 people a year, and Outreach House matriculates about 70 children annually. But for the 10 girls and 30 boys who live there now, Outreach House is not an easy place. "Let's be realistic," says Father Costello. "For these kids, it's the best of a lot of lousy choices."

The transition from street life is difficult and getting tougher: Crack addicts are raising the dropout rate of the seven-phase program, which includes twelve to fifteen months at the house and another year of outpatient counseling.

Every Outreach child has a different story, but now they all have hope. "If there was a rule, I'd break it," says Brian, 16. "I used to be in court every week, and I missed the whole ninth grade. I never thought I'd see school again, but now I'm doing well. I'm proud. I grew up here."

Gil, 17, started smoking crack in the Bronx at 14 and says, "Every time I go home, people are dying." Now, after eighteen months in the program, he hopes to become an architect.

Mary Dolores, who's from Ireland, has gone back to school and would like to become a secretary. "I'm grateful to be alive," she says. "I'm nourished here."

ALEX PRUD'HOMME

Photograph by Brad Trent/Dot. Illustration by Jeff Moores.

NIGHTLIFE

LES GIRLS!

Larry Vickers.

IN A DARKENED THEATER on West 43rd Street, seven dancers practice a striptease. Slowly, they pretend to peel off imaginary elbow-length gloves and garter belts—but that's not good enough for their demanding choreographer, Larry Vickers.

"React, ladies. *React!*" he shouts from the middle of the theater. "You don't take off your clothes for just anybody!"

Vickers is the artistic director of the Alcazar de Paris cabaret, a musical revue transplanted from Paris that just opened on Broadway. He can't seem to sit still through this rehearsal. Vickers prompts a male dancer to exaggerate his lip-sync "scream" at the end of the song. *"Aaaah,"* Vickers calls above the pounding blues music. "It's like an orgasm. Aaaah, oh, oh, perfect."

Vickers, 41, a frenetic expatriate who's lived in Paris for the past 12 years, left Virginia for Broadway 23 years ago. He's toured with Shirley MacLaine's nightclub act and has choreographed revues at Monte Carlo's Sporting Club and Paris's Moulin Rouge.

Now Vickers is putting his mark on the American version of the famed Alcazar, a twenty-year-old Left Bank cabaret. Backed by southern businessman Bob Nargassans, the Alcazar would seem to be a dinner theater for tourists in the risqué tradition of Café Versailles. But Vickers insists that his show, which has numbers and performers from the Parisian Alcazar, is different. "It's not," he says, "a tits-and-feathers show."

MEREDITH BERKMAN

SPOOKS

The Witches of East 9th Street

"THE WITCHES' CREED IS 'And ye harm none,' " says Carol Bulzone, who practices witchcraft as Lady Miw. "We focus on the white light, the positive-energy forces in the universe. That's why witches wear black—it absorbs the white light."

Bulzone, a thin woman with intense green eyes, is the owner of Enchantments, a store at 341 East 9th Street, which specializes in the accoutrements of witchcraft. The shop stocks medicinal herbs, votive candles, silver chalices, and black capes—all the necessities of modern necromancy.

Bulzone insists that witchcraft has *nothing* to do with satanic worship or black magic. "Witches revere all religions," she says. "We all worship the same God. This store is a metaphysical center for the practice of Wicca." ("Wicca"—meaning wisdom or knowledge, particularly in the healing arts—is an ancient religion originally practiced by women versed in natural remedies.)

Bulzone: "Witches revere all religions."

From the black cat arching its back in the window to the pentagram jewelry in the display counter to the apothecary jars of hemlock bark, Enchantments looks like Hollywood's version of Morgan le Fay's laboratory. The shop features books on mysticism. "I can't keep *The Spiral Dance* in stock," says Bulzone, referring to a popular book on the basics of witchcraft.

The dusty-looking glass jars on the shelves are filled with herbs and dried plants with intriguing names: bloodroot, deer's tongue, broom tops. But the broomstick in the corner is only for sweeping up at the end of a busy day.

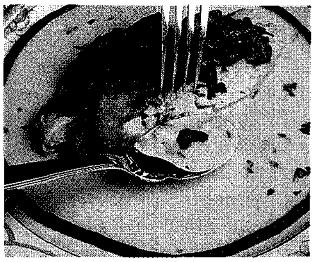
Halloween is a *very* holy day for witches—it's their New Year. "It's a day of reverence for the dead," says Bulzone. And witches, she says, celebrate Halloween just like everyone else—with a big costume party.

CATHY HAINER

CHOW

Elements of Style

PEOPLE WHO DINE IN luxury restaurants no doubt know which fork they should use to eat the salad. But few understand the intricacies of a sauce spoon—the most mysterious implement on some of New York's most stylish tables.



Saucy spoon.

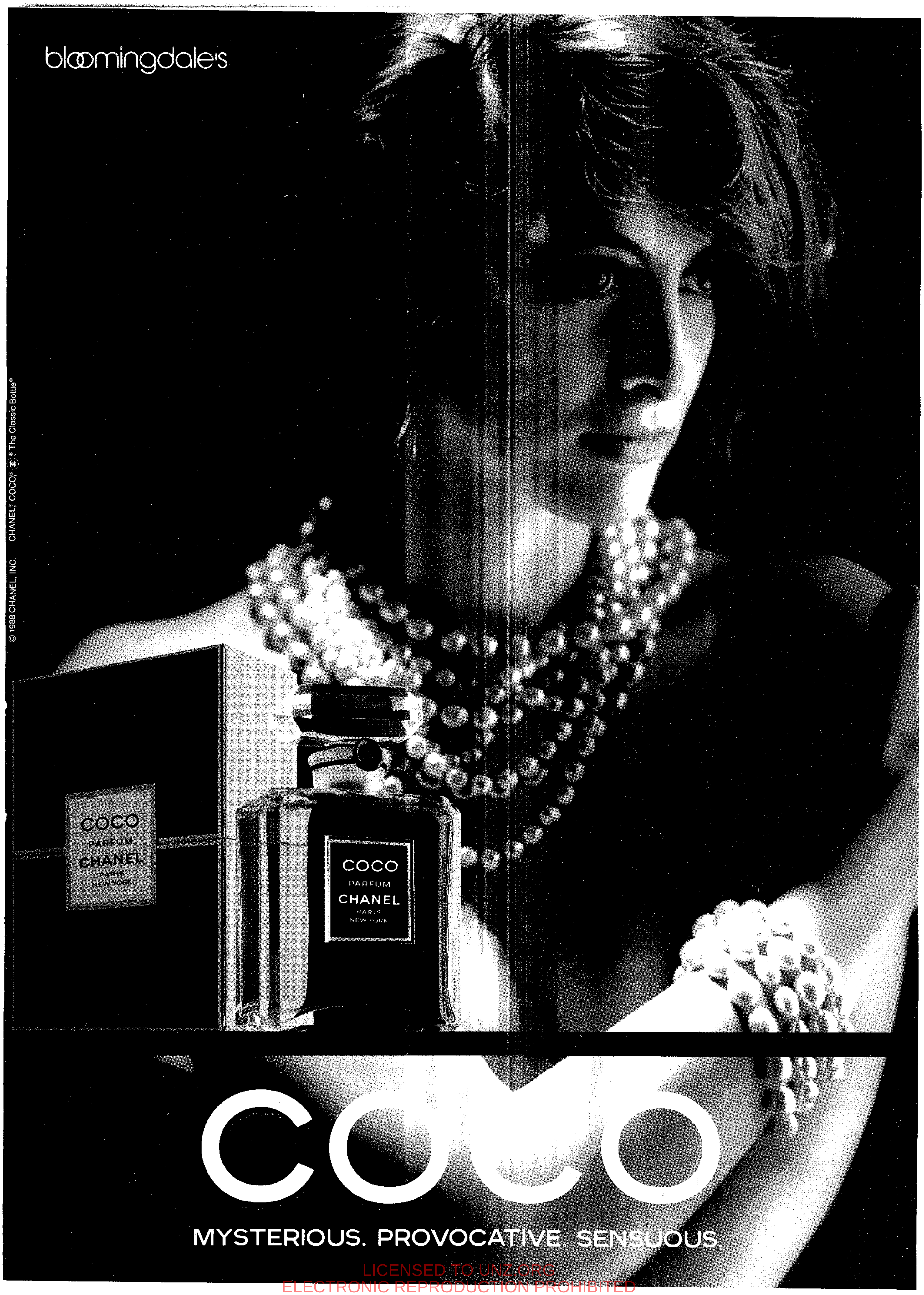
A sauce spoon—a flattened, spadelike utensil placed to the right of the dinner knife—often replaces a fish knife, because it has a dual function: The straight edge is used for cutting, while the flat bowl politely scoops up the sauce. Many French-made spoons also have a small notch that, according to Brigitte Plé, of Christofle Silver, "matches the notch on a fish fork so the two can be used to remove a large bone."

Plé says that Christofle developed the spoon about twelve years ago to allow dieters in spa restaurants to eat sauce without bread. But Le Cirque's Sirio Maccioni, brandishing a well-worn and unnotched Italian example, insists that he has been "using sauce spoons at Le Cirque for years, and they have been in elegant Italian restaurants since before World War II. Perhaps the French saw them there."

My most recent encounter with a sauce spoon was at—of all places—Sfuzzi. And I've found fourteen other places—including San Domenico, Le Bernardin, and Aurora—that have already taken the dip.

JANE FREIMAN

Photographs: top left, John Stuart; center right, Tony Cenicola; bottom, Chip Simons.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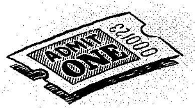
HOT LINE



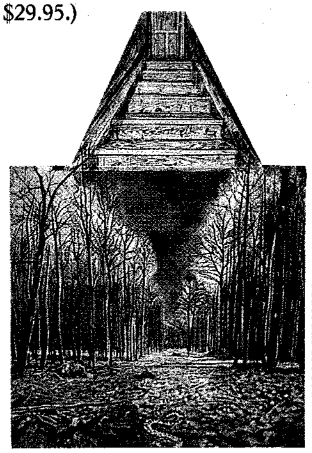
THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

BOOKS

The Queen of the Damned, Anne Rice: This time around, the vampire Lestat is a rock star, the setting is San Francisco, and Akasha—Queen of the Damned, mother of them all—wakes up after 6,000 years. (Knopf; $18.95.)

The Letters of T. S. Eliot, edited by Valerie Eliot: Let us go then, you and I—from the early years in St. Louis through his first marriage. (Harcourt Brace Jovanovich; $29.95.)


Museum of Modern Art

ART

MOMA's Anselm Kiefer show confirms the ferocious intelligence that's made Kiefer the favorite artist of intellectuals, despite his politics.

Photofest

TELEVISION

***The Return of Sherlock Holmes:* Jeremy Brett is absolutely fascinating as the quintessential nineteenth-century neurotic in this seven-part PBS series. (November 5, 9 P.M.; Channel 13.)**

MUSIC

Toni Childs, *Union* (A&M Records): Raw, bluesy love songs from the singer who opened for Bob Dylan at Radio City two weeks ago.

The most emotional conductor in the world teams with the most emotional musicians in the world—or Leonard Bernstein conducts the Vienna Philharmonic. At Carnegie Hall November 1 through 6.

DANCE

Ronald Perry, a great performer from the ABT, has switched to the splendid Dance Theatre of Harlem. At CUNY's Aaron Davis Hall through November 12.

Anthony Russo

TASTINGS BY ALEXIS BESPALOFF

Rubicon is the proprietary name for a Cabernet-based wine from the Napa Valley vineyard owned by Francis Coppola. Now, after aging for seven years, Niebaum-Coppola Rubicon 1981 is available at $40 a bottle. It's vigorous and rich—and the only Californian on the list at the three-star Taillevent, in Paris.

SHOPPING

It's a bit early to think about candy-striped tents and summers at Cap d'Antibes, but that's exactly what Lacroix's witty new bathing suits are all about. Now at Bloomingdale's.

NIGHTLIFE

The torch song has been passed to a new generation, and Andrea Marcovicci is delovely. At the Oak Room, Algonquin Hotel.

Summer's over, but the crowds are still freaking to Peggy Sue's progressive funk. At 121 University Place, near 13th Street, second floor, Tuesdays through Saturdays.

Bernard Vidal

MOVIES

Salaam Bombay!: Mira Nair's film about a kid fending for himself on the streets of Bombay.

Gorillas in the Mist: Sigourney shines.

SCENES

Perfect before or after theater: excellent sandwiches (prosciutto and mozzarella, smoked salmon) and fruit spritzers at the Royalton Hotel, on West 44th Street.

THEATER

Waiting for Godot: Good luck getting a ticket.

Lawrence Ivy

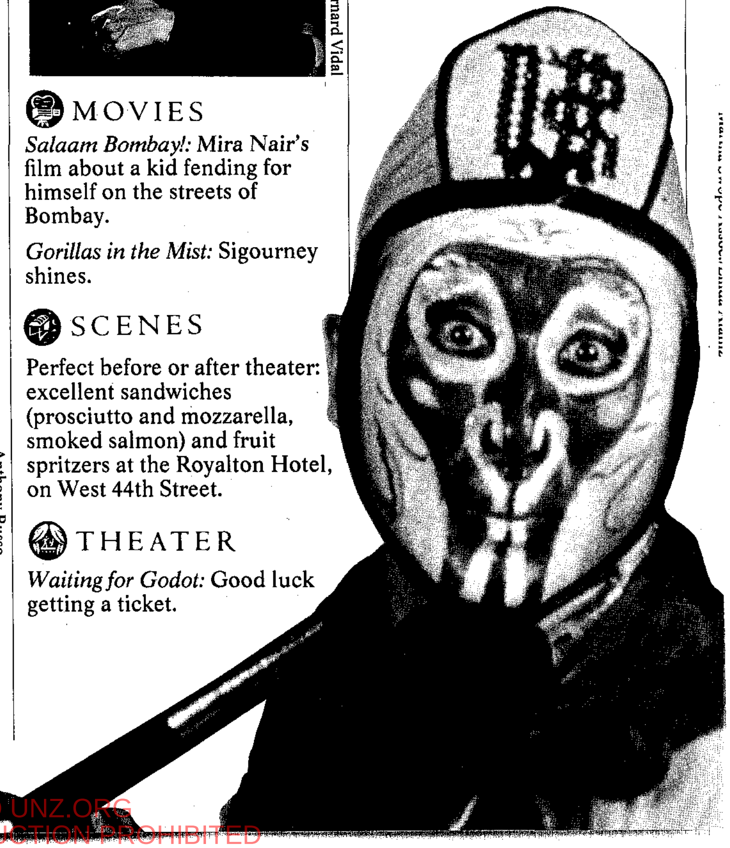
FASHION

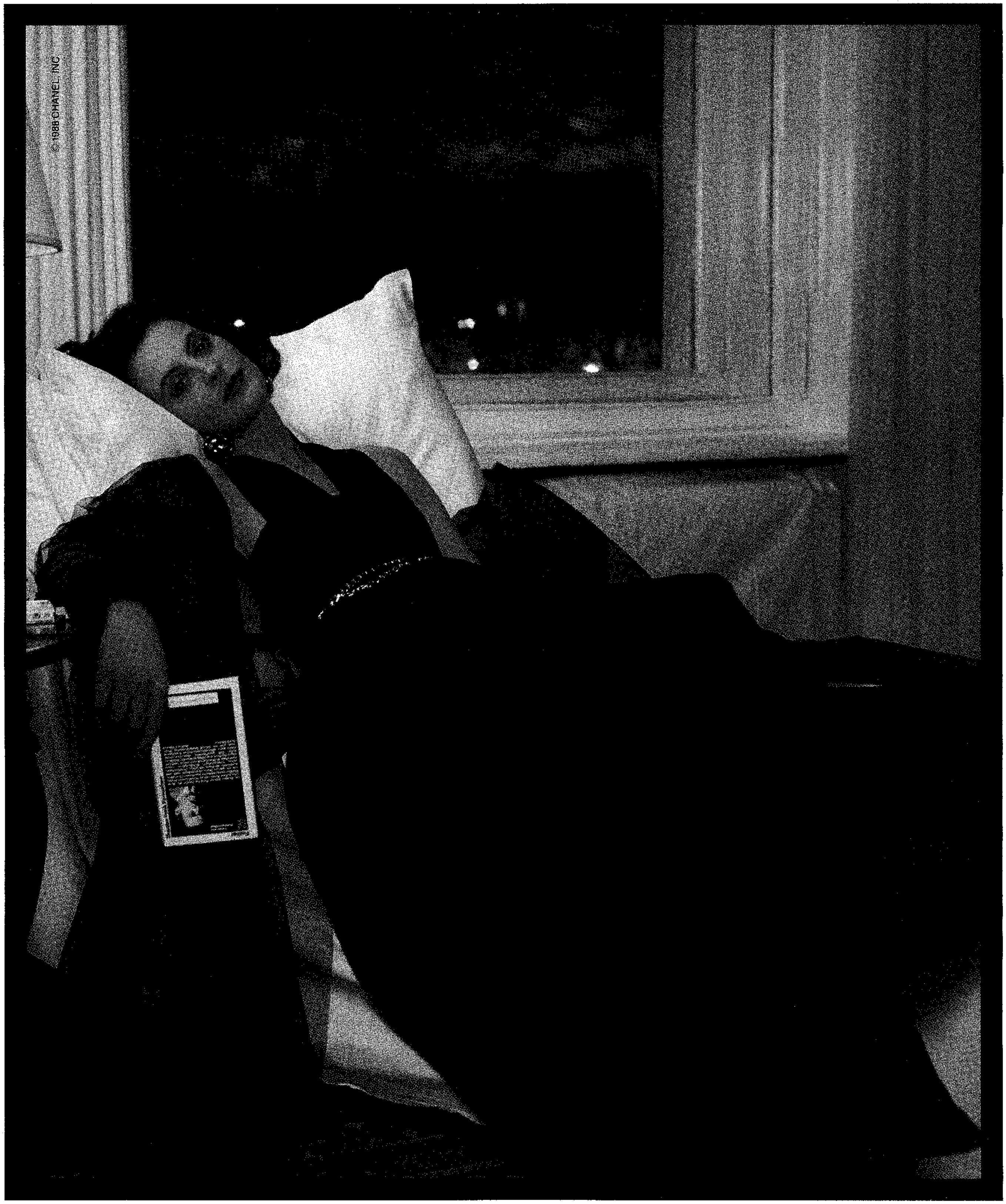
Jodhpurs tucked inside supple, knee-high leather boots for city slickers.

At Belgian Shoes (60 East 56th Street), the classic suede flats with tiny bows haven't changed in 45 years, but the customers have.

CHILDREN

The Big Apple Circus: One-ring—the way it should be—and under a tent. Damrosch Park through January 2.





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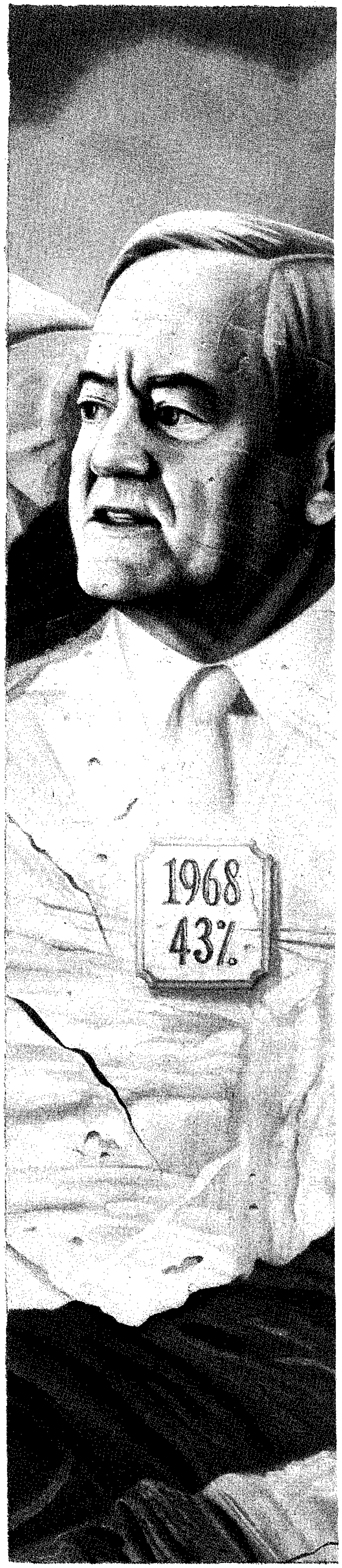
NEW YORK

MOUNT LOSEMORE

Add Dukakis to the Democrats' Monument to Futility

BY JOE KLEIN

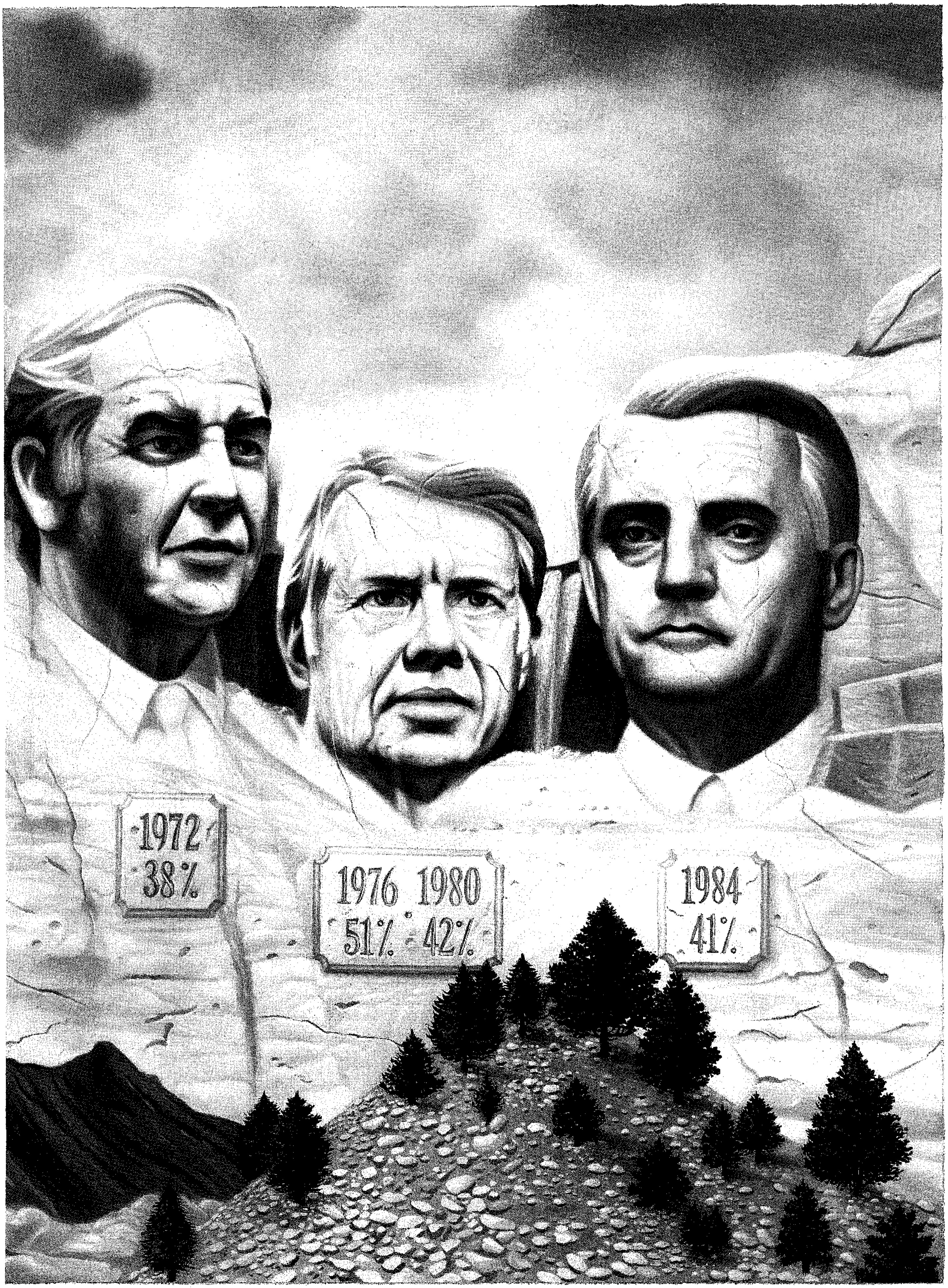


IN LATE JULY OF 1987, I SPENT SEVERAL DAYS TRAVELING through Iowa with Michael Dukakis. It was the first of many trips I would take with politicians during the presidential campaign of 1988—and, in some ways, the most eventful. Iowa in the summer can be a magical American place (as opposed to Iowa in the winter), and there was an exhilaration to our barnstorming—flying in small planes from county to county, six stops a day, dawn till midnight. There was a splendor to the rolling cornfields, a certain dignity to the sleepy towns shimmering in the midsummer heat, a kindness in the people who gathered, by the tens and twelves, to hear Dukakis speak.

He never quite blew them away. He did impress them as a serious man and, most likely, a good governor. They liked what he had to say about Massachusetts; there were audible gasps when he mentioned the unemployment rate (then 3.2 percent). He didn't offer much more than that—but, hey, the precinct caucuses were six months away. This was just the beginning of a long march. Dukakis was still road-testing his act, searching for his voice . . . and I kept track of the clunkers and clichés, the wrong notes and inadvertent moments of self-exposure along the way.

In Des Moines, on the evening of July 24, he spoke to a group of social workers and trotted out the ancient

ILLUSTRATED BY DANIEL KIRK


1972
38%
1976 1980
51% 42%
1984
41%

PEGGED

Some Democrats Worry That Their Party Has Become a Permanent Left-Wing Minority Faction.

party battle cry: "I am a full-employment Democrat."

In Sioux City, on the morning of July 25, he said, "I am a card-carrying member of the ACLU."

In Sioux City, that same morning: "I have read and reread the Constitution many, many times, and I'm sure some of you have as well."

In Sheldon, that noon: "I am a very strong Democrat, a liberal Democrat, a progressive Democrat."

George Bush would later take the fruits of those 24 hours in Iowa and bludgeon Michael Dukakis with them—often citing the story I wrote about the trip ("Ready for the Duke?," *New York,* August 17, 1987) as proof ("He said these things himself!") that the governor had been trying to camouflage his immoderation ever since.

These and other, less savory, attacks—especially the ones regarding the governor's "softness" on crime—have worked wonders for Bush: Barring an electoral earthquake next week, he stands to be elected president of the United States. This has been a rather shocking turn of events for many Democrats, who were convinced 1988 would be their year—especially after last summer's unusual display of unity and enthusiasm in Atlanta and after months of polls showing Dukakis comfortably ahead of Bush.

DEMOCRATS HAVE A HABIT OF EATING THEIR OWN, AND last week there was a feral pungency to the premature postmortems. Bush had run a slimy campaign—the most popular argument went—but why was Dukakis so inept at fighting back? It was his own fault. He had been a *lousy* candidate; his campaign was the worst ever.

There was also a good deal of speculation about the inevitable post-election tong war between the party's liberal and moderate factions for control of the rubble. "The day after the election," says one Democrat, "Jesse's going to say, 'Blacks voted for Dukakis. Jews voted for Dukakis. Where were all those so-called southern moderates represented by Sam Nunn, Chuck Robb, and the rest of those folks in the DLC [Democratic Leadership Council]?' "

More than a few prominent Democrats worried that their institution—said to be the oldest political party in the world—had become a permanent left-wing minority faction, like the British Labor Party. "Actually, we're a bit worse off than Labor," says a Democratic consultant. "At least the Brits have a real leader—Neil Kinnock. Come to think of it, Kinnock might have given Bush more of a race than Dukakis did."

There is something to that. You may recall that Senator Joe Biden was so impressed by Kinnock's fiery working-class oratory that he appropriated some of it for his own campaign—without attribution, unfortunately.

And the question does arise: Why can't the Democrats come up with a passionate, eloquent, *interesting* candidate for president? Michael Dukakis fits rather too neatly into a twenty-year skein of cool, cerebral, and not very articulate sorts: George McGovern, Jimmy Carter, Walter Mondale—a singularly depressing roster. Recent polls show the governor with the support of about 40 percent of the electorate, more or less; with the exception of Carter (who won 51.0 percent of the vote in 1976 on a tide of southern chauvinism, despite a very weak fall campaign), the Democrats have been living in that low-rent neighborhood since the days of Hubert Humphrey.

This is no accident. Dukakis may well have been a lousy candidate, but the success of his candidacy in the primaries wasn't any accident, either—indeed, his tepid, tentative campaign seems a logical result of what the Democratic Party has become over the past two decades: a coalition of the elderly, the dispossessed, liberal intellectuals, and cultural flotsam, dominated by a core of white-collar, public-service-employee unions—the teachers, the hospital workers, and, especially, the American Federation of State, County and Municipal Employees (AFSCME). The party's association with the poor—and, especially, poor blacks—has been a hot topic in this election; but the subtle, and powerful, role of the government-employee unions has been mostly overlooked—an odd oversight because, in a way, Michael Dukakis has been the ultimate AFSCME candidate for president.

AT FIRST, BACK THERE IN IOWA, I WASN'T QUITE SURE why Dukakis was trotting out his ACLU allegiance, the full-employment business, the words *liberal* and *progressive.* Wasn't he supposed to be one of those newfangled, post-liberal, space-age Democrats? As we made our way from Sioux City to Sheldon, I called him on it: "How are you any different from Hubert Humphrey?"

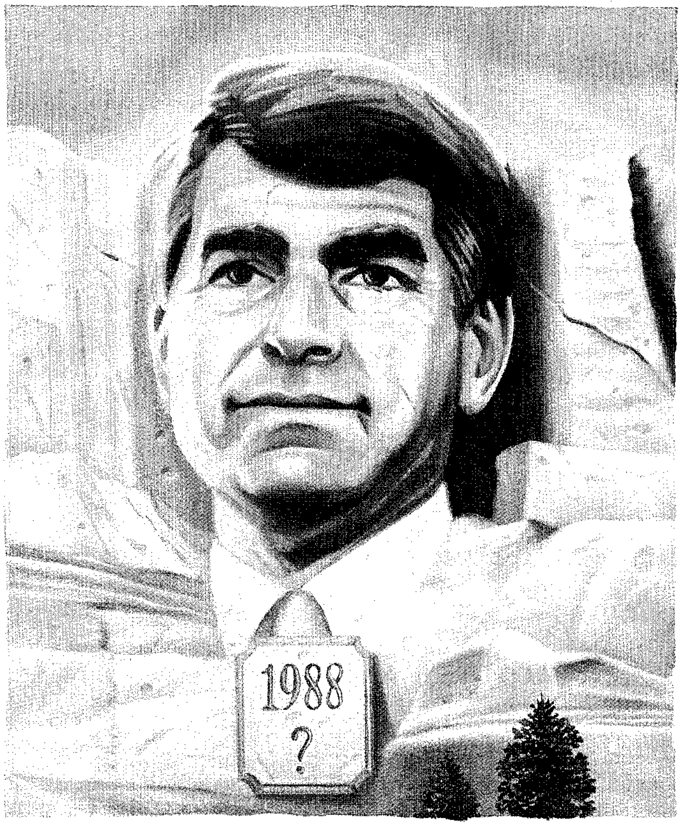
"Well, there are the same values, the same goals," Dukakis said. "But I think we've learned some things about implementation over the years.... There's a greater willingness to create partnerships and involve the private sector." From there, he sidled off into a discussion of housing, punctuated by the usual deadly rat-a-tat of partnerships, programs, and processes. My question had been sardonic; but rereading Dukakis's cold, efficient response in my notebook last week, I experienced something of an epiphany: The difference between Michael Dukakis and Hubert Humphrey is the measure of all that has gone sour with the Democratic Party over the past two decades.

I spent a remarkable evening with Humphrey in a Minneapolis hotel bar in 1975. He was a sad remnant of himself by then, grievously ill, but ebullient as ever. He was still talking long after the bar closed down, entertaining two or three of us with fabulous political stories and a sharp, self-mocking humor. Finally, he turned his attention to the patient young waitress. "What's your name?" he asked. "Where you from?" She was from a small town near the South Dakota border, and the senator proceeded to rattle off the names of *both* her parents and most of her relatives—a bit of serendipity, perhaps, but I've heard other, similar stories since. Humphrey's knowledge of his constituents was as formidable as Dukakis's mastery of government processes. No doubt, the senator also knew his way around the alphabet of federal programs—but it was his curiosity about people, the joy he took from talking with them, that made him a master politician.

Humphrey was the last of the lunch-pail Democrats. He was also the last gasp of the industrial-union pooh-bahs and the machine politicians like Chicago's Richard Daley, who had dominated the Democratic Party for decades. The ouster of the bosses by George McGovern's antiwar legions in 1972 hid a deeper, more lasting change in the party's power structure: from the unions representing blue-collar factory workers to those organized by white-collar government employees. By 1984, AFSCME and the two teachers' unions controlled the largest blocs of delegates to the Democratic Convention. By 1987, the public-service unions *alone* represented 36 percent of all organized labor.

BUT STATISTICS DON'T CONVEY THE REAL IMPACT THE government-employee unions have had on the Democrats: Teachers and government workers tend to be activists. They get involved early and work hard. Elections mean more to them than to any other constituency: They are voting, in effect, on who's going to be their boss.

"This skews the presidential process in favor of sitting governors," says an aide to one of the losing Democrats this year. "A guy like Dukakis, from a big state, has control over a lot of people's wages and benefits. If they don't support him, they may pay the price in their next contract." (Governors also have a head start on legislators when it comes to raising money—from all the contractors who do business with their states.)



This symbiotic relationship between the unions and the politicians has also had a subtle effect on Democratic policy-making: The party often seems closer to the *providers* than to the *consumers* of government services. "We've become the party of teachers, rather than of education," says Al From, executive director of the Democratic Leadership Council. "Anybody who goes to Parents' Night at their kid's school knows there are some real idiots posing as teachers, but because of pressure from the unions, we have trouble supporting any sort of quality control, standards, or merit pay."

But the most profound—and hardly shocking—impact that the public-service unions have had on the Democratic Party is that they tend to favor candidates who think and talk as they do. Speaking to a cluster of social workers on that first trip to Iowa, Dukakis seemed liberated. He was able to let fly with the full range of federal acronyms and titles and studies in his quiver; he could indulge himself in the curiously sterile jargon of the "caring professions." He was so excited by the prospect, he spoke—for once—in exclamations: "It's been such a desert nationally on these subjects for so long! The idea that you might have a president who can deal with these things sends most people into shock! . . . Don't sell yourselves short! There is explosive energy in this coalition!"

Afterward, a woman who described herself as a "human-service provider " said, "He's talking our language."

Exactly. No doubt, the vast majority of human-service providers are wonderful people. They don't make much money. They do what they do with the best intentions. But the language they speak is cooler, more abstract, and less emotional than, say, that of coal miners or auto mechanics. And the political implications seem obvious: They tend to favor even-tempered politicians, unifiers rather than dividers, rational rather than emotional sorts. They also, I suspect, lean toward candidates who see violence—in the cities, and maybe overseas as well—as a sociological rather than a criminal problem, treated more appropriately through consultation than with force. (These tendencies seem a fair summation of the Bush campaign's lines of attack on Dukakis.)

"They're not populists, that's for sure," says a Democratic consultant. "Unfair trade, foreign investment, the Japanese—those things don't affect a schoolteacher's life. They're not big issues with social workers."

They weren't very big with Michael Dukakis, either (or any of the other Democrats except Richard Gephardt and Jesse Jackson), until a few weeks ago, when his polling began to show that a populist—Main Street versus Wall Street—appeal was about the only message he hadn't tried that might work. "I was really shocked that the Democrats didn't do that from the start," says a member of the Bush brain trust. "We were pretty vulnerable to a wild-assed populist anti-preppy protectionist assault."

The Dukakis style—he has been called everything from "Zorba the Clerk" to the "First Dentist"—really was a projection of the social-work sensibility onto politics. He assumed the public was as high-minded as he was. He never understood the visceral power of the Bush attacks. "He was incredulous," Lloyd Bentsen said last week. "He didn't think they'd stick."

EVEN IF AFSCME AND the teachers' unions didn't exist and Dukakis had run as the battling reincarnation of John L. Lewis, he might have had a tough time of it this year—for two reasons that have little to do with white-collar unions.

One is Jesse Jackson, who may well stand between the Democrats and the presidency for the next twenty years. The specter of Jackson is scariest to the very people who'd be most receptive to a populist economic appeal—the so-called Reagan Democrats. Without a doubt, the question I was most frequently asked by ordinary nonpolitical civilians this year was "What kind of deal did Dukakis make with Jesse?"

When I'd insist there wasn't any deal, few believed me: "Why'd they have all those secret meetings, then?"

Why? Because Dukakis was trying a futile double reverse: trying to show "respect" for Jackson and keep the black vote on the reservation, while somehow also conveying a sense of strength and not giving in to the reverend's demands. The Duke survived the early primaries because he was the least objectionable candidate, because Massachusetts was located right next to New Hampshire, and because he had the most money.

When the field narrowed—in New York, especially—Jackson became the issue, and Dukakis managed to skate through without his mettle ever being tested. He was never really challenged; he never had to hone a message. His campaign was run by lawyers who apparently believed that if

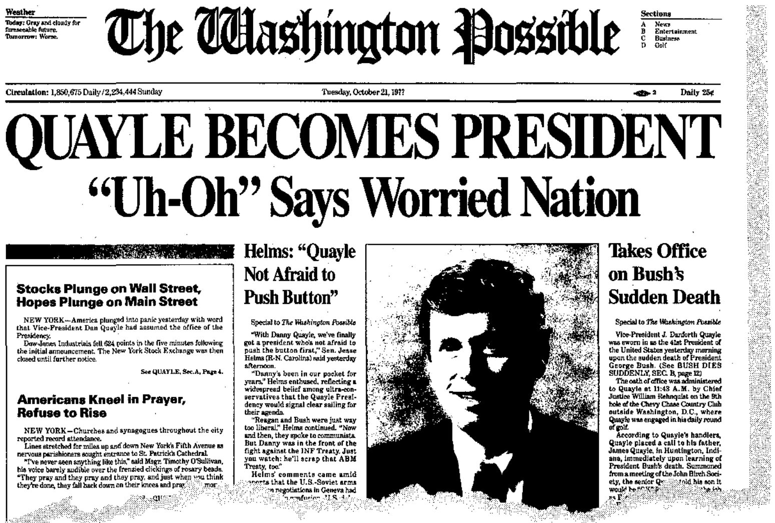
CORNERED

In Effect, the Democrats Have Had to Spend This Decade Rooting for a Cataclysm.

the prosecution didn't make its case, they didn't have to call any witnesses. When George Bush finally did make the anti-Duke case in August—and a very obvious one it was—the Dukakis lawyers were still sitting on their briefs.

IN THE SPRING, IF JACKSON HAD SOMEHOW BEEN eliminated from the process and if Dukakis had faced off against a tough opponent like Dick Gephardt or Al Gore, the governor would have had to find answers to some of the issues that boggled him in the fall (the filth in Boston harbor, his support for the nuclear freeze, and the furlough issue—which Gore was beginning to mention in New York—come to mind), or he would have been eliminated. Instead, he and Jackson staged a curious tango through the late primaries, carefully avoiding anything that smacked of substance.

If Dukakis loses next week, the good reverend will be there to pick up the pieces. Jackson may even be more formidable in 1992—especially if the economy goes bad between now and then. "Maybe we could get rid of Jesse by letting him win next time," says one Democratic consultant. "Actually, maybe we should have let him win *this* time—he couldn't have done much worse than Dukakis. And then, when he lost, we'd have been rid of him."



Weather
Today: Gray and cloudy for foreseeable future.
Tomorrow: Worse.

The Washington Possible

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B Entertainment
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QUAYLE BECOMES PRESIDENT

"Uh-Oh" Says Worried Nation

Stocks Plunge on Wall Street, Hopes Plunge on Main Street

NEW YORK—America plunged into panic yesterday with word that Vice-President Dan Quayle had assumed the office of the Presidency.

Dow-Jones Industrials fell 624 points in the five minutes following the initial announcement. The New York Stock Exchange was then closed until further notice.

See QUAYLE, Sec. A, Page 4.

Americans Kneel in Prayer, Refuse to Rise

NEW YORK—Churches and synagogues throughout the city reported record attendance.

Lines stretched for miles up and down New York's Fifth Avenue as nervous parishioners sought entrance to St. Patrick's Cathedral.

"I've never seen anything like this," said Msgr. Timothy O'Sullivan, his voice barely audible over the frenzied clickings of rosary beads. "They pray and they pray and they pray, and just when you think they're done, they fall back down on their knees and pray [illegible]

Helms: "Quayle Not Afraid to Push Button"

Special to *The Washington Possible*

"With Danny Quayle, we've finally got a president who's not afraid to push the button first," Sen. Jesse Helms (R-N. Carolina) said yesterday afternoon.

"Danny's been in our pocket for years," Helms enthused, reflecting a widespread belief among ultra-conservatives that the Quayle Presidency would signal clear sailing for their agenda.

"Reagan and Bush were just way too liberal," Helms continued. "Now and then, they spoke to communists. But Danny was in the front of the fight against the INF Treaty. Just you watch: he'll scrap that ABM Treaty, too."

Helms' comments came amid [illegible] that the U.S.-Soviet arms [illegible] negotiations in Geneva had [illegible]

Takes Office on Bush's Sudden Death

Special to *The Washington Possible*

Vice-President J. Danforth Quayle was sworn in as the 41st President of the United States yesterday morning upon the sudden death of President George Bush. (See BUSH DIES SUDDENLY, SEC. B, page 12)

The oath of office was administered to Quayle at 11:43 A.M. by Chief Justice William Rehnquist on the 9th hole of the Chevy Chase Country Club outside Washington, D.C., where Quayle was engaged in his daily round of golf.

According to Quayle's handlers, Quayle placed a call to his father, James Quayle, in Huntington, Indiana, immediately upon learning of President Bush's death. Summoned from a meeting of the John Birch Society, the senior [illegible] told his son it would be [illegible]

A FANTASY PAPER BEING PASSED AROUND RECENTLY.

Regardless of the outcome, though, the Democrats aren't going to turn the party over to Jackson. More likely, there will be a hellacious bout of hand-wringing over what went wrong: This time, everything supposedly was on the right track. The party was united behind a moderate-seeming, managerial sort; there was none of the ideological squabbling that had scarred the Democrats in the past. They were running against a man whom even most Republicans regarded as a weak candidate. "They're hungry for a win," said a Republican strategist watching the Democratic Convention. "They'll be tough to beat."

When the Democrats were clobbered in 1980 and 1984, there were excuses: inflation, Iran, the immense popularity of Ronald Reagan. If the trends hold and Dukakis loses, this time there will be no excuses—and the liberal and conservative wings will have at each other with what will probably be unprecedented viciousness.

No doubt, a search will soon begin for a candidate with charisma—more quiet, thoughtful sorts like New Jersey's Bill Bradley will suffer because of Dukakis's lame performance. Some have already begun to pine after Mario Cuomo, who may be the most compelling speaker in America (others, however, will sense that the Republicans would have countered a Cuomo candidacy with a withering ad campaign: "And now, Mario Cuomo wants to do for America what he's done for New York City . . ."). The ideal candidate—a strong, passionate, responsible populist southerner who is tough on crime, able to unite blacks and whites, able to speak to economic liberals and social conservatives and to deal with the legacy of Vietnam and the sins of the sixties—obviously has yet to present himself.

But even if that fellow had run this year, there would have been another problem—more ephemeral but less tractable than race or the unions—that would have made life difficult for the Democrats and perhaps even proved insurmountable: Ronald Reagan's record of peace and prosperity.

Even at the apogee of Democratic hopes, on the Tuesday of the Republican Convention, when Bush was still a wimp, and a pipsqueak named Dan Quayle was his newly—and mystifyingly—named running mate, the tides of history were running strongly in the opposite direction. "Look at the Western democracies," says Joel McCleary, a former Carter aide who now does international consulting. "Each one changed hands after the oil-price inflation-recession of the late seventies—Thatcher came on in Britain, Mitterrand in France, Gonzalez in Spain, Kohl in Germany, Reagan here. And all of the above have remained in power ever since. Even Italy's been more stable than usual. I don't think it has much to do with ideology—it's more who was there to benefit from the good news. And as long as nothing terrible happens, those governments will probably stay in place."

IN EFFECT, THE DEMOCRATS HAVE BEEN FORCED TO SPEND this decade rooting for a cataclysm. No doubt, the Reagan boom *was* built on a "mountain of red ink," as Dukakis has said—but mountains rarely tumble into the sea, and, as Harvard professor Benjamin Friedman argues in his new book, *Day of Reckoning* (see page 16), America's standard of living is more likely to dribble away than collapse.

The agony of Michael Dukakis has been his inability to make this slide—which is already, quite clearly, under way—compelling to average Americans. He failed because the task demanded a language no bureaucrat speaks—plain English. He never found that voice. Indeed, as I watched Dukakis being interviewed by Ted Koppel last week, it was striking how little he'd changed since our first trip to Iowa in the summer of 1987. He *had* kept his principles and dignity. He'd run honorably, if not too well. It was yet one more quality he shared with the other white-collar Democrats—McGovern, Carter, and Mondale. All were honorable men, and each knew just precisely how to lose. ■

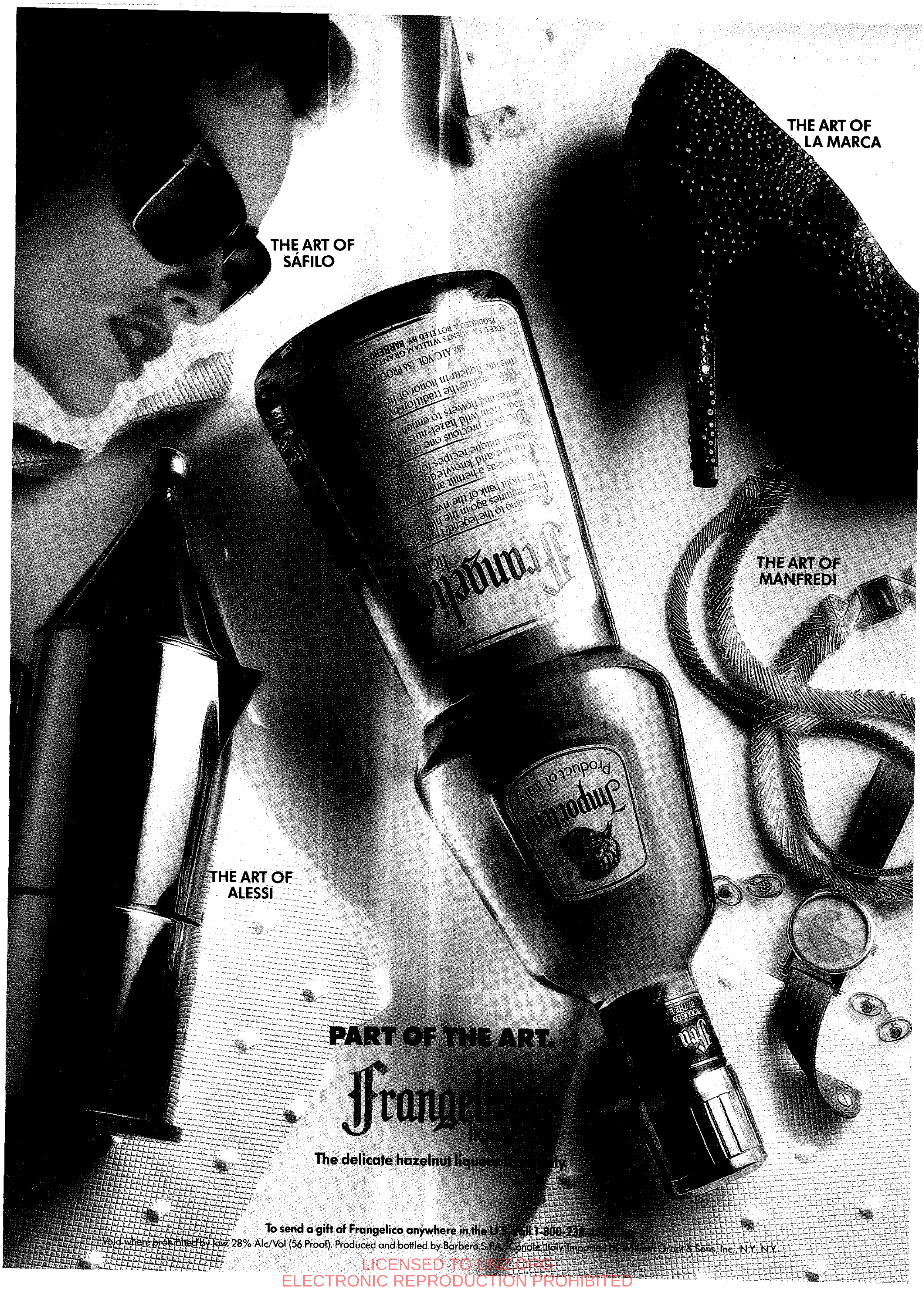
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TABLE ENVY

BY MICHAEL GROSS

THE BEST SEATS IN TOWN, WHO GETS THEM—AND HOW TO AVOID SIBERIA

THE STYLISH WOMAN HAS A FINE face, but now it is stiffening with fury. She is at the portal of the Four Seasons restaurant, at the top of the steps up from 52nd Street, bent over the dark wood reservation desk. There, stiff white cards bear names arranged in a way that conveys—when translated into tables in the restaurant—a New York pecking order of sorts. The stylish woman doesn't much like where she ranks today. Dark glasses can't hide her consternation.

Already seated, her lunch guest knows what the matter is. Moments before, he's been led to a spacious private table on the balcony of the Grill Room, from which he can see most of the room. But despite its sight lines, it is a bad table by the lights of Grill Room regulars. It just isn't on the same plane as those in the power pit below. It's on the balcony. The *agony.*

Finally, the stylish woman gives in, climbs the short flight of steps to the balcony, and joins her guest; but she can't help casting covetous glances down to where the action is and she isn't.

Same room, another lunch hour. "Everyone's late today," says Grill Room master Julian Niccolini, breezing by. But the tables quickly fill with two Tisches; a Portman; a Loeb; Malcolm Forbes; Philip Johnson (who designed the restaurant); David Mahoney, the retired conglomerateur, with David Brown, the producer; Sandy Weill, the financial-services titan; lawyer Sandy Lindenbaum; Glorious Food owner Sean Driscoll; and, for spice, columnist James Brady dishing with Claus von Bülow's ex-flame, Andrea Reynolds.

At 1:15, Niccolini leads a businessman to the smaller of two tables by the south window—one of 21 tables in the Grill Room pit. Unfortunately, *this* table (italicized by the businessman's cutting glance) is near the dread stairway to the balcony. And worse, there's a vacancy smack in the middle of the five booths along the pit's east wall. No matter that the stylish woman—who would have had to crane from her balcony perch to even glimpse Michael Korda in his booth below—would have killed for this table. The businessman isn't satisfied. He damn well wants one of those prime booths.

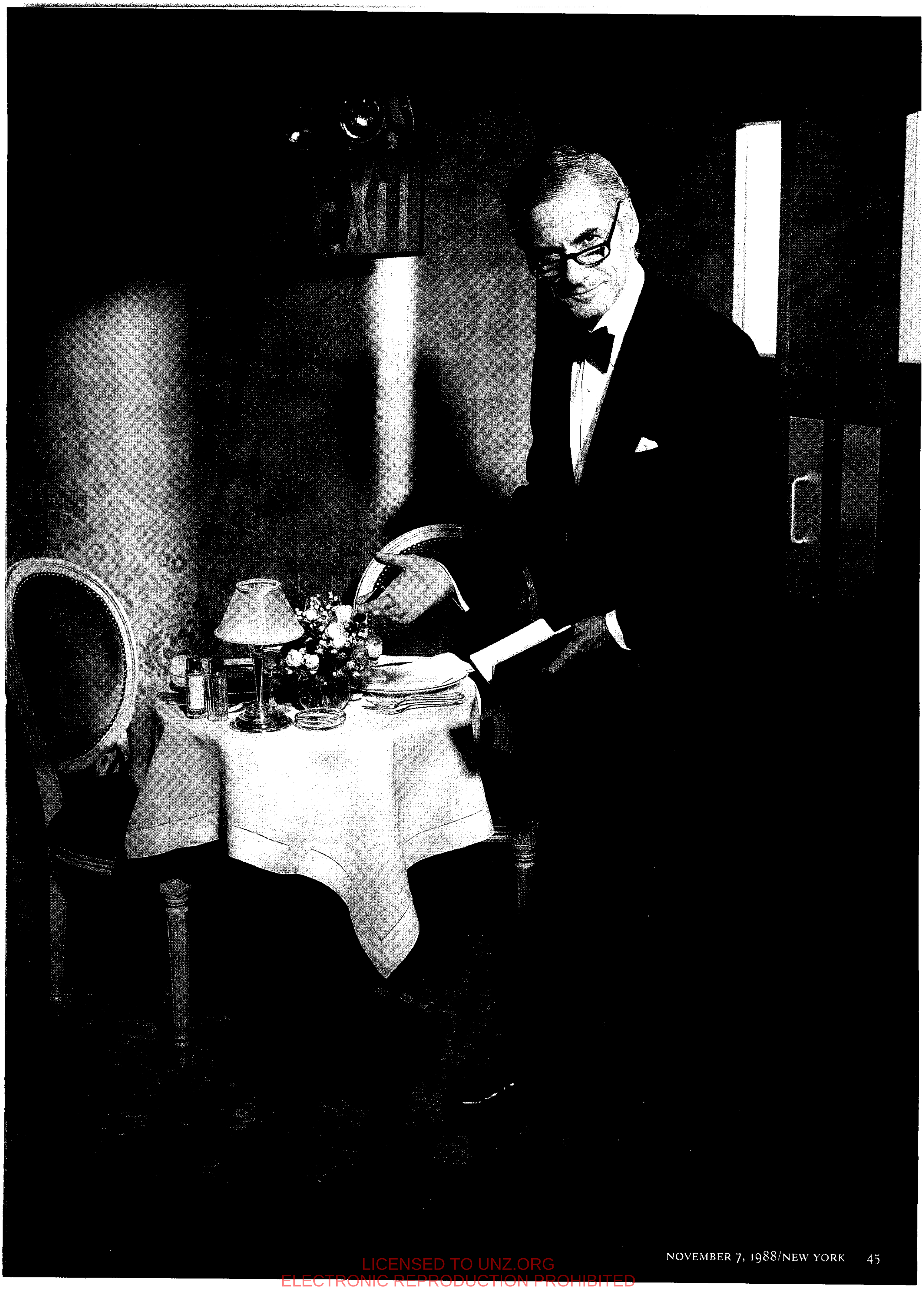
Though he sits, he seems repelled by his table. He moves his chair away to cross his legs and leaves his napkin folded on the tablecloth. He studiously ignores his drink when it's served, stands up and table-hops, and finally, returning to his seat, waves for Julian. Niccolini's face, usually smiling, clouds as he bends and listens. "We'll see; we'll see," he says as he heads for the desk. He makes a phone call and the businessman gets his booth. He's scored a win in the sport of the meal.

It is 25 minutes before Julian smiles again.

THE STYLISH WOMAN, THE BUSINESSMAN, and the harried majordomo are all victims of a social disease: Table Envy. It germinates in restaurants that regularly cater to competitive diners—the wealthy and the influential, the pretty and the popular, the best known and the best dressed (though not always the best fed). It thrives in the hearts of the status-conscious and torments the insecure.

"Thirty years ago, there was one society. Now there are many," says Armando Orsini, who opened his first Orsini's in 1953 and his second last year. And many

PHOTOGRAPH BY TOHRU NAKAMURA



chances to feel insecure. A dependably good table can settle the stomach better than a three-star meal. "It's a symbol of well-being to have your own table in a visible restaurant," says restaurant designer Adam Tihany. "Not any table. *Mine.*" Beyond that, the top table can't fail to impress people who equate placement with power. "It's about what other people think," admits a fashion executive. "I don't think it's healthy, but that's life."

"People die to sit above the salt," adds the very social costume-jewelry designer Kenneth Jay Lane. "Oh, my God, do they!" Who's they? "You know—the same people who pose for photos." Lane laughs. "If you went through the agony of having your face lifted a couple of times, wouldn't you want to be seen?"

Seen at a recent Sunday brunch at Mortimer's: Marietta Tree planted in the most prestigious front-window table and, behind her, arranged along the statusy south wall, Ludovic Autet, founder of the Junior International Club; Lily Auchincloss, in camel hair and a double strand of grape-size pearls; Pamela Gross, a young face on the scene; and Steven A. Greenberg, the not-yet-famous publisher of *Fame* magazine. It's not a very exciting day. Glenn Bernbaum, the owner, makes one pass through the room, then disappears into his office.

'IF YOU WENT THROUGH THE AGONY OF HAVING A FACE LIFT, WOULDN'T YOU WANT TO BE SEEN?' SAYS KENNY LANE.

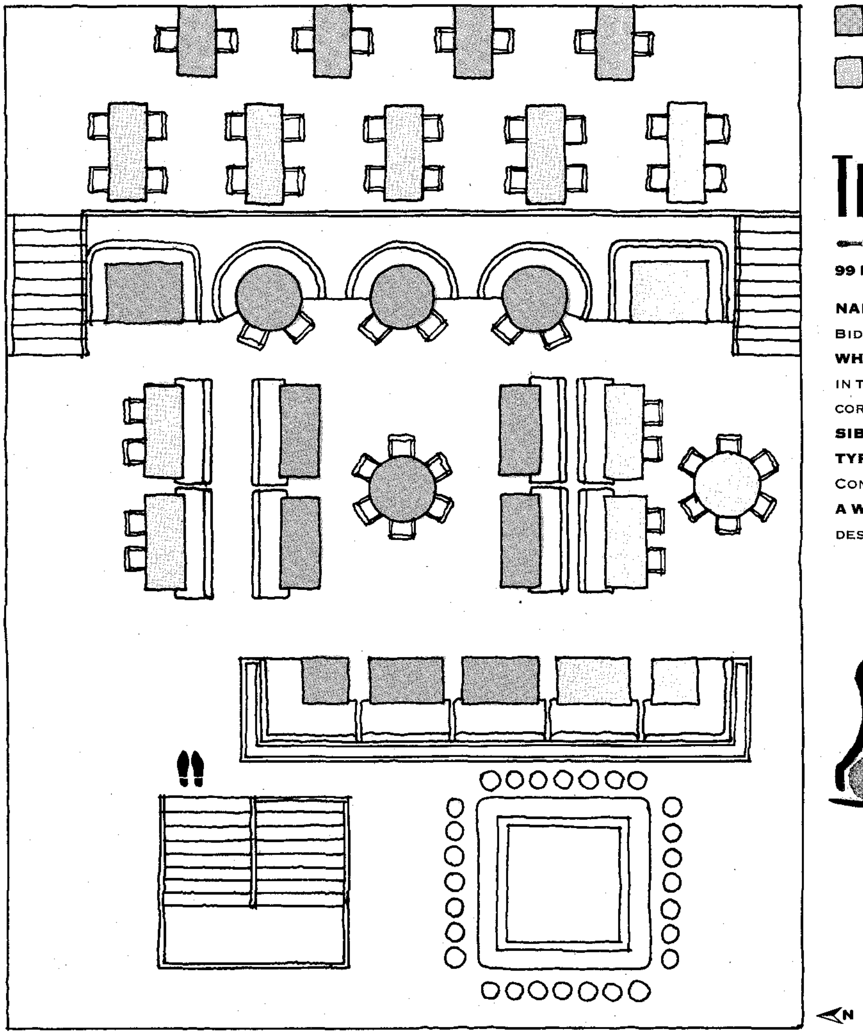
A weekday lunch at Le Cirque: Jerome Zipkin will likely be at the first banquette in the right rectangle. Tucked in the corner beside him might be Henry Kissinger, murmuring, "You know how to ask the hard questions," to Barbara Walters. Facing them, in her regular back- corner banquette, will be realtor Alice Mason. "I've always had a good table," she says. "It was unspoken. I don't recall quite how it happened. I wouldn't call it a thrill. That's not what you call a lunch."

There's Bill Blass lighting Pat Buckley's cigarette at one of the front banquettes.

And that table of frosted blondes in Chanel and Bulgari? It could include Jamee or Ivana or Nina or Judy. Social acrobats love Le Cirque's center ring. "The teams may get shuffled," says one, "but the players are always the same."

IT'S A SIMILAR STORY IN THE FRONT room at La Grenouille or in the first barroom of '21.' Or at Elaine's, where movie people and publishing folk cross forks over the front tables. At Elio's, where baby Wall Streeters like Arthur Altschul Jr. impress young beauties by scoring one of the five bar tables without a reservation. And it's the same downtown, too—at Canal Bar, maître d' Dominic deposits the likes of Carol Alt and Ron Greschner, Run-D.M.C., and Robert De Niro into front-right banquettes.

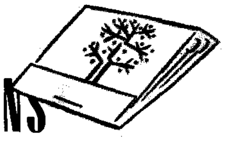
Smart competitive diners hone their



▨ = BEST SEATS

□ = SIBERIA

THE FOUR SEASONS



99 EAST 52ND STREET. 754-9494.

NAMES TO KNOW: PAUL KOVI, TOM MARGITTAI, ALEX VON BIDDER, JULIAN NICCOLINI.

WHERE TO SIT: IN THE GRILL ROOM, THE EAST-WALL BOOTHS; IN THE POOL ROOM, AROUND THE POOL OR IN THE NORTHWEST CORNER.

SIBERIA: THE BACK TABLES ON THE GRILL ROOM BALCONY.

TYPICAL CLIENTELE: PHILIP JOHNSON, MICHAEL KORDA, CONDÉ NAST BIGWIGS, TISCHES, MEDIA MOGULS.

A WORD TO THE WISE: "THERE IS NO NEGOTIATION AT THE DESK," SAYS VON BIDDER.

ILLUSTRATED BY ROLLIN MCGRAIL

skills in friendly, local, or career-specific restaurants. Downtown, for instance, photographers, models, designers, pop stars, and artists meet at Indochine (you can join Iman, Joe Papp, and Robert Palmer in the right-hand booths), Raoul's (take a booth in the second room), and Odeon (bring a group and try to snare a big table by the window if Julian Schnabel hasn't already).

"We all try to get the booths on the left at Positano," says a literary agent who works in the lower-midtown publishing ghetto. Farther uptown, the scenes are slightly richer but no less inbred. "It's like the high-school cafeteria, but we're older," says Martha Kramer, the director of designer Emanuel Ungaro's American office and a regular at Le Cirque, where diners are likely to be wearing Ungaro. "We see 8 million strangers every day. It's nice to eat lunch with friends."

That's why at Mortimer's unknowns are often left twisting slowly in the chilly entryway, while for the blessed—mostly rich young Euros and tweedy East Siders—it is the most unpretentious eating club. "I don't have a gym, I have Mortimer's," says Kenny Lane. "I get my exercise getting up to say hello to people. And all that kissing also takes care of my emotional needs."

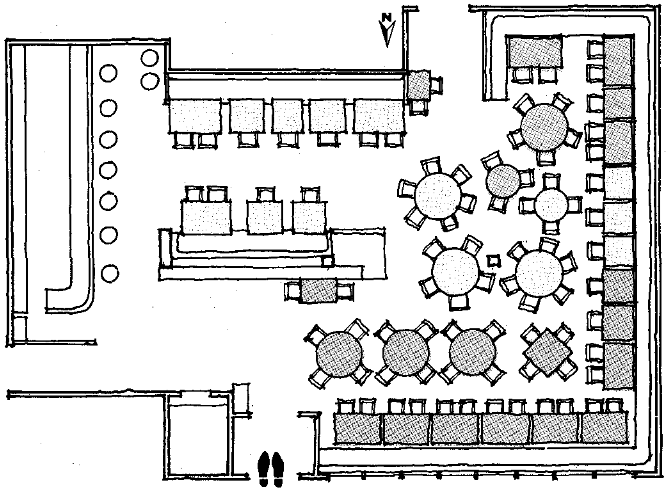
Susan Blond, who runs a music-business P.R. company, goes to the Russian Tea Room several times a week. She usually gets one of the small booths that line the aisle leading to the dining room. Both her faithfulness and the stars she brings—Boy George and Julio Iglesias, for example—helped her gain status. And status is a lot of the point, she thinks. "You go so that whoever you take can see how many people say hi to you," Blond says. "There are also people you're excited to see. Lunch becomes an event. It doesn't seem like business, because it's so much fun. And when Jackie O. is waiting for her coat, you get a long stare. You can examine her shoes and her pocketbook."

Though nearness to the powerful raises her booth far above the tables in the Tea Room's dread second-floor Siberia, Blond knows she still has a way to go. The booths she covets are just inside the main room, occupied by agents like Sam Cohn or stars like Michael Douglas. "That's what you aspire to," Blond says. "I hope someday I get one of those booths. Whoever's in them must be very important."

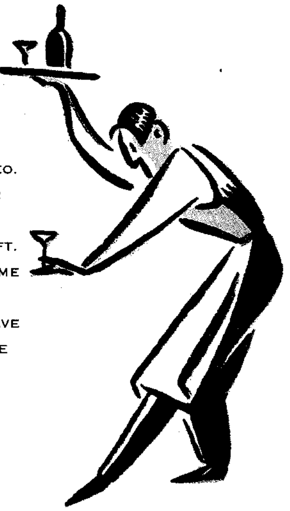
STATUS SEATS ALSO MATTER TO PURveyors of high-priced products like jewels, dresses, and seven-figure co-ops. "You go to Le Cirque to see people and be seen," says Denise De Luca, Bulgari's marketing director. For Arnold Scaasi, it's a two-way street. "The restaurant wants to use you. That's major, I think," he says. "They want to dress up the front of the room. In 25 years, I've never been seated in back. If you're a known quantity in New York, you feel justified in wanting to be put in the right place. That's one of the perks of working so hard. Maybe that's why you go back."

Scaasi uses his entrée to everyone's benefit. His secretary makes reservations for visiting couture clients from out of town. "They tip very heavily," he says, "and they will be very grateful."

"My clients are my friends," adds a person in the fashion business. By having lunch at a place like Le Cirque, "I'm lunching in their club. It's not



LE CIRQUE



58 EAST 65TH STREET. 794-9292.

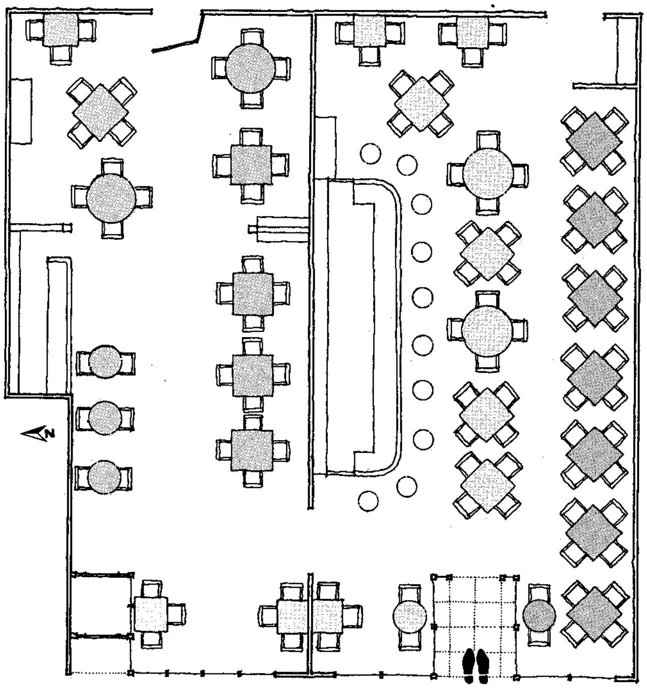
NAMES TO KNOW: SIRIO MACCIONI, ROMEO.

WHERE TO SIT: THE RIGHT RECTANGLE OR THE NEW BAR TABLES.

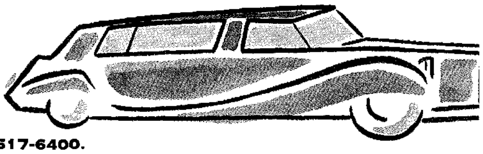
SIBERIA: BEHIND THE PILLARS TO THE LEFT.

TYPICAL CLIENTELE: BILL BLASS, JEROME ZIPKIN, ALICE MASON, IVANA TRUMP.

A WORD TO THE WISE: "IT'S TRUE YOU HAVE TO BE A REGULAR, BUT YOU ALSO HAVE TO BE IMPORTANT."



MORTIMER'S



1057 LEXINGTON AVENUE. 517-6400.

NAMES TO KNOW: GLENN BERNBAUM, ROBERT, BRUNO.

WHERE TO SIT: THE TABLES ALONG THE MAIN-ROOM WALL, FROM FRONT TO BACK.

SIBERIA: ALSO MORTIMER'S (THE ROOM TO THE LEFT).

TYPICAL CLIENTELE: NAN KEMPNER, KELLY KLEIN WANNA-BES.

A WORD TO THE WISE: "CULTIVATE THE 'OLD MONEY' LOOK."

overt. It's subliminal social networking."

Take what happened to designer John Weitz at Le Cirque. "A lot of people were waving and sending messages to me," he says. "I turned to my left and realized they were saying hello to me but staring at President and Mrs. Nixon. As I was leaving, he said, 'Hello,' and I quickly filled in the name—'John.'

" 'Pat,' he said, 'you remember John.' He'd seen 60 people stop and must have thought I was terribly important. Every time I've seen him since, he's said, 'How are you?' And once, again in Le Cirque, I was in his regular seat, and he said, 'Ah-*ha!* I've been one-upped today.' He didn't realize that I was famous only because he was next to me."

CONSIDERING THE PYRAMID OF PRETENDERS to the best tables in town, it is hardly surprising that Table Envy has been identified as a psychological malady. "Sure," says psychoanalyst Dr. Herbert J. Freudenberger. "Place envy. Spot envy. Even night envy. They've got to go on the right night. The individuals need to feel they're in a power play." Dr. Freudenberger sees two types of table player. "One has made it and goes with a sense of self-importance," he says. "The other is striving to make it and, by being there, is associated with power and status." And if they don't get the tables they want? "They get very, very angry."

If the right seat is salve for the insecure, the wrong one can wreak havoc. "It's a war every day," says La Côte Basque's maître d', Joseph. "It's a matter of life and death for certain people."

"They get unreasonable, hysterical," agrees Elaine Kaufman.

Insiders still talk about the night Paul Dessibourg, then maître d' at La Grenouille, told a woman with no reservation that she would have to wait for a table. She scooped Grand Marnier mousse off the dessert cart with her bare hands and mashed it into his shirt.

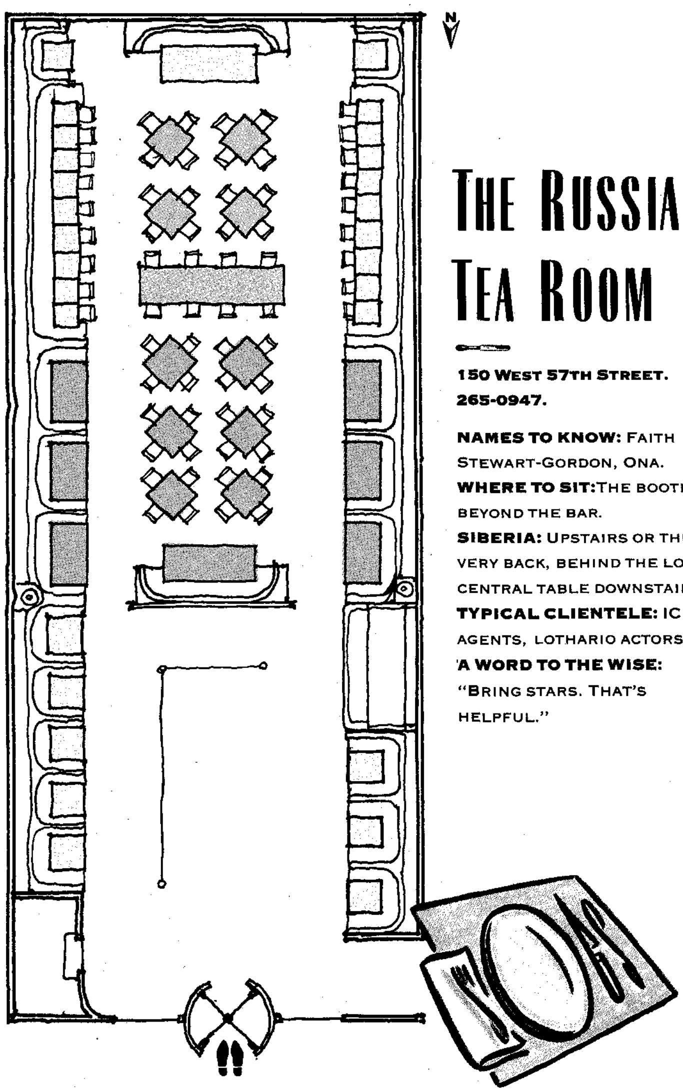
Dessibourg, now a wine salesman, was trained by a restaurant legend, Henri Soulé of Le Pavillon. There, as at La Caravelle, the Colony, El Morocco, and the Stork Club, status seating—New York-style—was refined. "Soulé would put the cream of the cream in front," says Dessibourg. "Then it was President Kennedy, Marilyn Monroe, Joe DiMaggio. Things have not changed. People want to be known." And they want it known that they are known, too.

Who defines "good seats"? Not us, claim the restaurant people. Elaine says fate chose her top tables: When she opened, the eleven tables along the right-hand wall were all she had. Status was sitting near her perch by the cash register. She put her friends there so she could talk when she wasn't busy.

"It's created by the customer," insists Joseph of Côte Basque. "They choose, and that automatically becomes the place and people want to sit as close as possible. When it gets crowded, everyone moves up one seat."

The phone rings. "There is nothing I can promise about where the location will be, ma'am," Joseph says and hangs up. "The more you explain to people, the more difficult it becomes," he says.

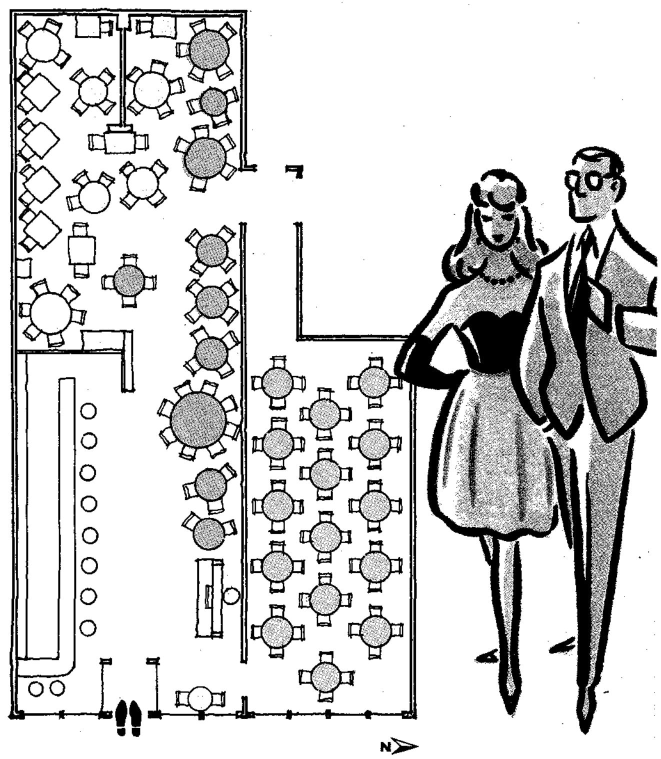
Adam Tihany thinks seating is simple. "In restaurants that are socially inclined, the better seats have a view of the entrance, but are in an area less affected by traffic," he says. "You can see who's coming in and out, and they can see



THE RUSSIAN TEA ROOM

150 WEST 57TH STREET.
265-0947.

NAMES TO KNOW: FAITH STEWART-GORDON, ONA.
WHERE TO SIT: THE BOOTHS BEYOND THE BAR.
SIBERIA: UPSTAIRS OR THE VERY BACK, BEHIND THE LONG CENTRAL TABLE DOWNSTAIRS.
TYPICAL CLIENTELE: ICM AGENTS, LOTHARIO ACTORS.
A WORD TO THE WISE: "BRING STARS. THAT'S HELPFUL."



ELAINE'S

1703 SECOND AVENUE. 534-8103.

NAMES TO KNOW: ELAINE.
WHERE TO SIT: NEAR ELAINE.
SIBERIA: THE "PARTY" ROOM TO THE NORTH.
TYPICAL CLIENTELE: BOBBY MARX, GAY TALESE, TOM SELLECK.
A WORD TO THE WISE: "MAKE FRIENDS," SAYS ELAINE.

you." But others believe seating is not quite so rational. "Right is right, and left is, as the Italians say, *sinistra*—bad luck," says an owner.

"THE DUKE OF WINDSOR ALWAYS sat at the first table on the right at the El Morocco," recalls John Weitz, who generally gets tables on the right himself. "The first table on the right of any entrance is the most important because, as my somewhat pretentious father taught me, most people are right-handed and therefore right-eyed. They look, and when they see famous faces there, they become putty in the hands of maître d's. At El Morocco, when it was owned by John Perona, they would glance at him, and he would give a signal—tug at his ear like a baseball coach—to say where to seat whom. The restaurateur wants his kingpins in certain corners."

Only amateurs gawk, however. Those already seated are advised not to stare. "New York ladies have perfected the art of noticing who's coming in without looking up from their plates," sniffs one right-table regular.

'THE BETTER SEATS HAVE A VIEW OF THE ENTRANCE,' SAYS RESTAURANT DESIGNER ADAM TIHANY.

People who spend a lot of time at one restaurant even know the table numbers and codes. An R beside your name in the reservation book at Côte Basque, for example, means you've made it to the Royale section, straight ahead of the entrance.

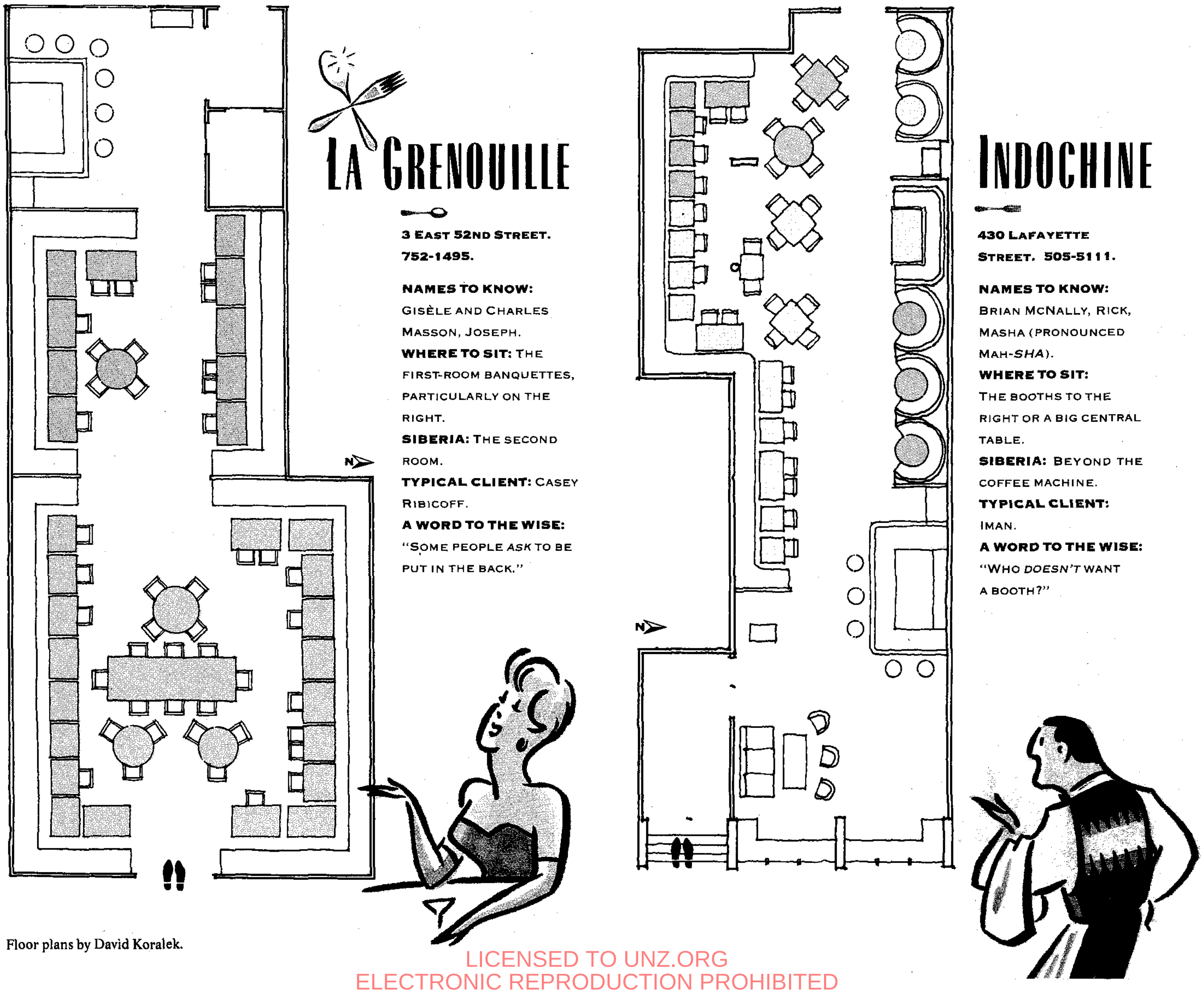
"If you're not seated there, forget it," says a public-relations woman at a cosmetics company. What could be worse? Sitting downstairs at Bellini, says a food critic. "It isn't Siberia—it's death."

El Morocco's Perona may have been the first to use the term "Siberia" for a restaurant's undesirable section. "He would put the unknown and the ugly in the back behind the dance floor," recalls Orsini.

"*Mettili in Siberia*" ("Put them in Siberia"), Perona would say.

Most restaurateurs deny being quite so brutal. "There's no plan," says Elaine. "It's all improvisation." But make no mistake: This is all-star eating, and the scorekeepers who count are the ones who seat the rooms.

"C'EST SIRIO, BONJOUR," SINGS Sirio Maccioni, the owner of Le Cirque, into one of five beige phones on his restaurant's reservation desk. "*Très bien.* Six, tonight, 9:30." It is 11 A.M. The sidewalk outside has just been hosed down. A tiny lady in a white smock is replacing dead flowers with live ones throughout the room. And Romeo, the maître d', is about to do the seating. At 11:15, he takes a small white pad and a pencil and strolls to the center of the



LA GRENOUILLE

3 EAST 52ND STREET. 752-1495.

NAMES TO KNOW: GISÈLE AND CHARLES MASSON, JOSEPH.

WHERE TO SIT: THE FIRST-ROOM BANQUETTES, PARTICULARLY ON THE RIGHT.

SIBERIA: THE SECOND ROOM.

TYPICAL CLIENT: CASEY RIBICOFF.

A WORD TO THE WISE: "SOME PEOPLE *ASK* TO BE PUT IN THE BACK."

INDOCHINE

430 LAFAYETTE STREET. 505-5111.

NAMES TO KNOW: BRIAN MCNALLY, RICK, MASHA (PRONOUNCED MAH-*SHA*).

WHERE TO SIT: THE BOOTHS TO THE RIGHT OR A BIG CENTRAL TABLE.

SIBERIA: BEYOND THE COFFEE MACHINE.

TYPICAL CLIENT: IMAN.

A WORD TO THE WISE: "WHO *DOESN'T* WANT A BOOTH?"

Floor plans by David Koralek.

> ‘I CAN’T REVEAL WHY WE SEAT SOMEONE WHERE WE DO,’ SAYS THE FOUR SEASONS’ VON BIDDER. ‘IT’S A SACRED TRUST.’

room, to stand by the border that marks the informal boundary of Le Cirque’s Siberia. His fingers to his mouth, studying the room, he slowly begins jotting down table numbers.

Who is coming today? “Power brokers, interesting people,” Romeo says. Mrs. Sandy Weill, Patricia Patterson, Tom Armstrong (“of the Whitney”), Caroline Newhouse (“the aunt”), Chris-Craft’s Herb Siegel, and Paul McCartney’s brother-in-law John Eastman, the lawyer, will all be placed in a slim section on the north side of the room, defined by an L-shaped banquette—tables numbered one through fourteen. *It is not a high-powered day*, so there will be no spillover into the “new” section of Le Cirque, seven tables numbered 30 through 36. Once hidden behind a smoked-glass panel, they are now the first thing one sees when entering. Their occupants sit behind clear glass—on display but safely put away. Maccioni has bet $150,000 that he’s created seven more good tables.

He’d prefer to talk about that. He doesn’t really want to talk about seating. But he recalls how he seated his first room, the Colony, in 1959. “I was very young,” he says. “The Duke of Windsor called. He just said, ‘Usual table.’ The king of Italy. ‘Usual table.’ Sinatra, Billy Baldwin, Revson, Niarchos, Onassis. ‘Usual table.’ ”

When the owner arrived, his new maître d’ had a question: “Which table?”

“This is it,” said the owner, pointing to one.

“Whose is it?” asked Maccioni.

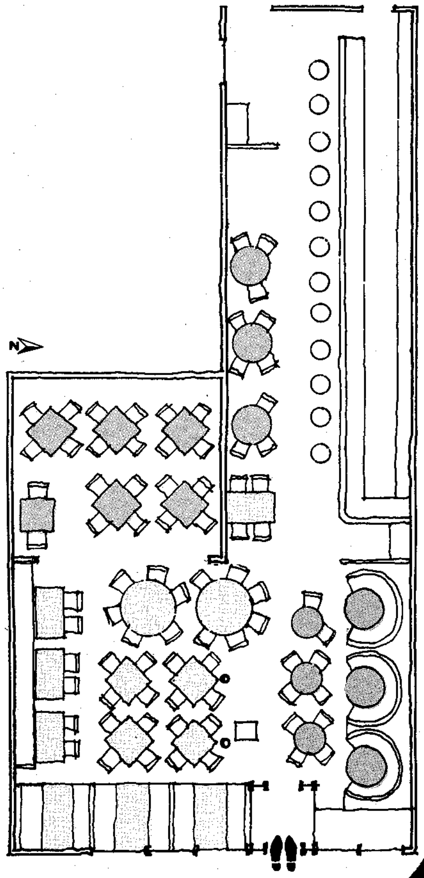
“Everyone’s. It’s up to you.”

“So, I start,” Maccioni says.

But now he says he believes that giving special tables to special people is wrong. “Everyone must be special,” he says. “It is not a compliment to the public that the majority are more impressed by who comes in the door than what’s on the plate. Do they go to a restaurant to eat or to prove something? It was normal to seat people I knew around me. Maybe I did create that. But being a businessman, I can say this is wrong.”

Alex von Bidder, who seats the Four Seasons, thinks seating is sacred, not evil. “I can’t reveal why we seat someone where we do,” he says, *remembering*, perhaps, the chaos caused nine years ago when a magazine printed a map of Grill Room seating. “It’s a sacred trust. It goes to the heart of our business.” He laughs. “You can figure it out.”

Indeed, you can. You’ll know you’re in the wrong seat if you can’t see the door—or your waiter. One night, Kenny Lane popped into what he calls a “noted French restaurant” with “a well-known lady”—only to be told there were no tables. Which really meant no good tables. “So we sat atop a glacier,” Lane recalls.



CANAL BAR

511 GREENWICH STREET. 334-5150.

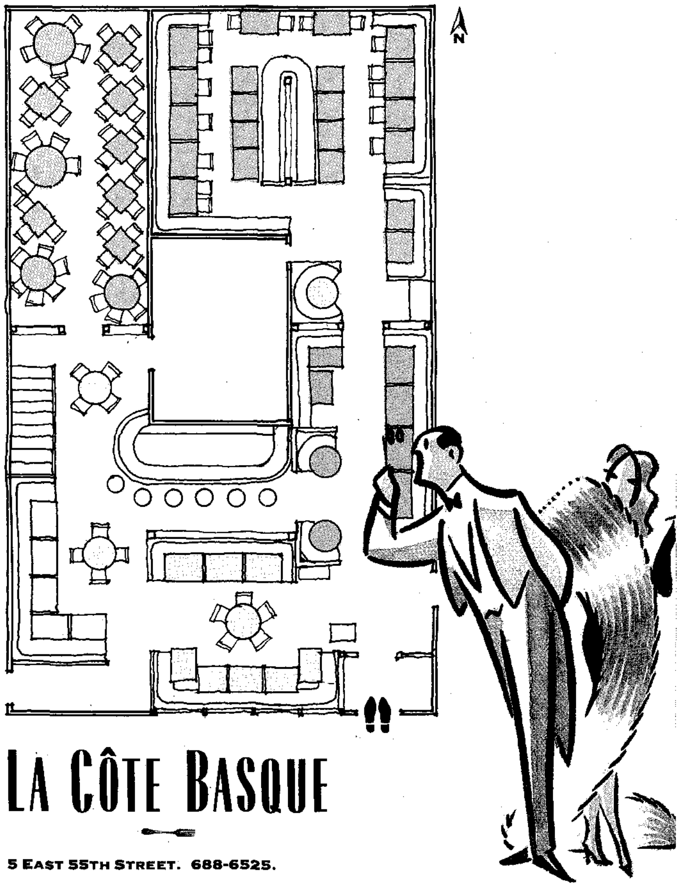
NAMES TO KNOW: BRIAN MCNALLY, DOMINIC.

WHERE TO SIT: TO THE RIGHT AS YOU ENTER, PREFERABLY IN A BOOTH.

SIBERIA: THE BACK ROOM TO THE LEFT.

TYPICAL CLIENTELE: STEVE RUBELL AND IAN SCHRAGER, MODELS, POP STARS, SYLVESTER STALLONE, DOWNTOWN CELEBUTANTS.

A WORD TO THE WISE: “IT’S NOT AS ORGANIZED AS YOU THINK.”



LA CÔTE BASQUE

5 EAST 55TH STREET. 688-6525.

NAMES TO KNOW: JOSEPH.

WHERE TO SIT: THE ROYALE SECTION, STRAIGHT AHEAD AS YOU ENTER.

SIBERIA: THE BACK ROOMS TO THE LEFT OR STRAIGHT AHEAD.

TYPICAL CLIENTELE: AT LUNCH, HIGH-PROFILE BUSINESSMEN. AT DINNER, “AN OLD ARISTOCRATIC CROWD.”

A WORD TO THE WISE: “THE PEOPLE WHO ASK [FOR TABLES] BOTHER ME,” SAYS JOSEPH. “FOR ME, IT’S AUTOMATIC.”

"The service was abominable. It was like a different place."

HOW ARE PEOPLE DIVIDED BETWEEN what Tihany calls "Siberia and the Golden Coast"? At M.K., restaurant manager Frederick Lesort seats by the same system that's in use all around town: Stars, friends of the owners, and regulars (who are often rich, social, or powerful) come first, the good-looking are second ("Pretty girls attract men," a restaurateur says bluntly), and big tippers are third (so long as they tip only after the meal). Everyone else either waits or settles for the Pullman-car-like Siberia on M.K.'s lower level. "It's important to show we're doing well. Stars are proof," Lesort says. "Sad to say, we're in a society where people are judged by money, status, and looks."

"You do have important people," says another restaurateur, "locomotive people who pull a crowd. You try to expose them."

"You have to keep tabs," says Charles Masson, manager of his family's La Grenouille. "You want to avoid putting people together who would look cross-eyed at each other. You have to read a lot of social columns, and magazines from abroad. You must be familiar with so-and-so who'll send such-and-such who doesn't want to sit there because last time he was with his ex-wife. You take note of these events."

"You also have to *remember,*" adds Maccioni of Le Cirque. "Earl Blackwell was king of the Colony. Now he's no longer what he was. But when he calls, I remember. We are too much bound to 'the king is dead.' If the people seated around him don't realize what he was, too bad."

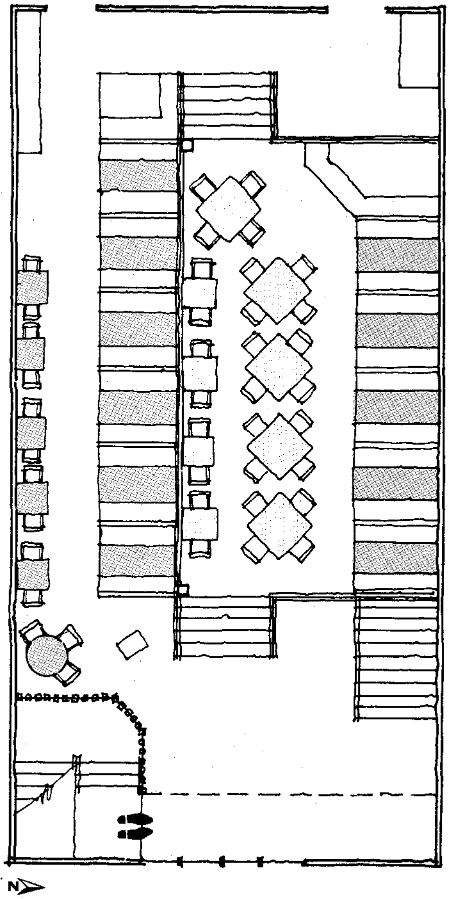
"Good seating means that everyone is comfortable where they are, that even Joe Blow from New Jersey is happy," the Four Seasons' von Bidder says. Indeed, every restaurateur pays lip service, at least, to taking care of the Blows from Nowhere. "We need them as much as anyone else," says Masson. "Civilized people don't ask for the front. If they don't put me on the spot, I'll go out of my way to make them happy."

"People don't want to see the same faces all the time," says Maccioni. "The intelligent restaurateur tries to get younger people. Anyone who doesn't is doomed, because people get old and die."

BRIAN MCNALLY, WHO GRADUATED from bartender at One Fifth to owner of Indochine and Canal Bar, is of two minds about hierarchical seating, despite being a prime practitioner. "It's difficult to say how you seat a room without sounding like a superficial jerk," he admits. "I won't defend it on ethical grounds. It's indefensible, but it's good business. If Jack Nicholson walked in, would *you* make him wait at the bar?"

Still, McNally identifies more with Table Envy victims. "I'm not famous and I'm scruffy, and I've been treated so badly in a certain kind of restaurant," he says. "I always get the worst table. I'm not one of the people who'd get a booth. I never do. I spent the late seventies failing to get into Studio 54." Has he told that to his regular customer Steve Rubell, who owned—and ran the exclusionary door at—Studio 54?

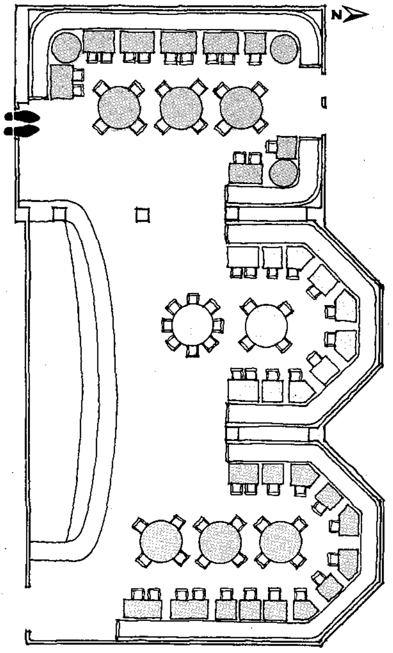
"Are you kidding?" McNally replies, horrified. "It would give him too much pleasure." ■

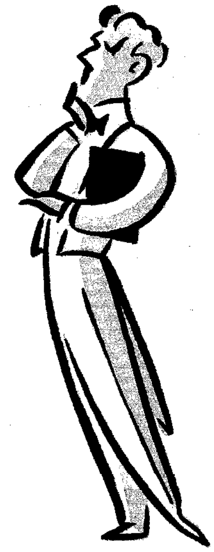


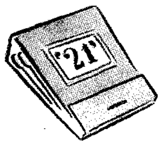
M.K.

204 Fifth Avenue.
779-1340.

Names to know: Eric Goode, Howard Schaeffer, Frederick.
Where to sit: The booths to the right on the upper dining level.
Siberia: The lower dining level.
Typical client: Grace Jones.
A word to the wise: "Look right, behave nicely," says Frederick. "If they're not nice, I let them know."



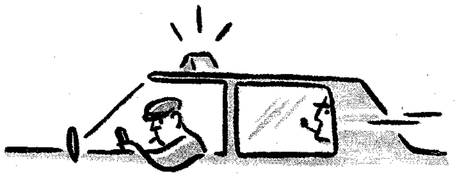




'21' CLUB

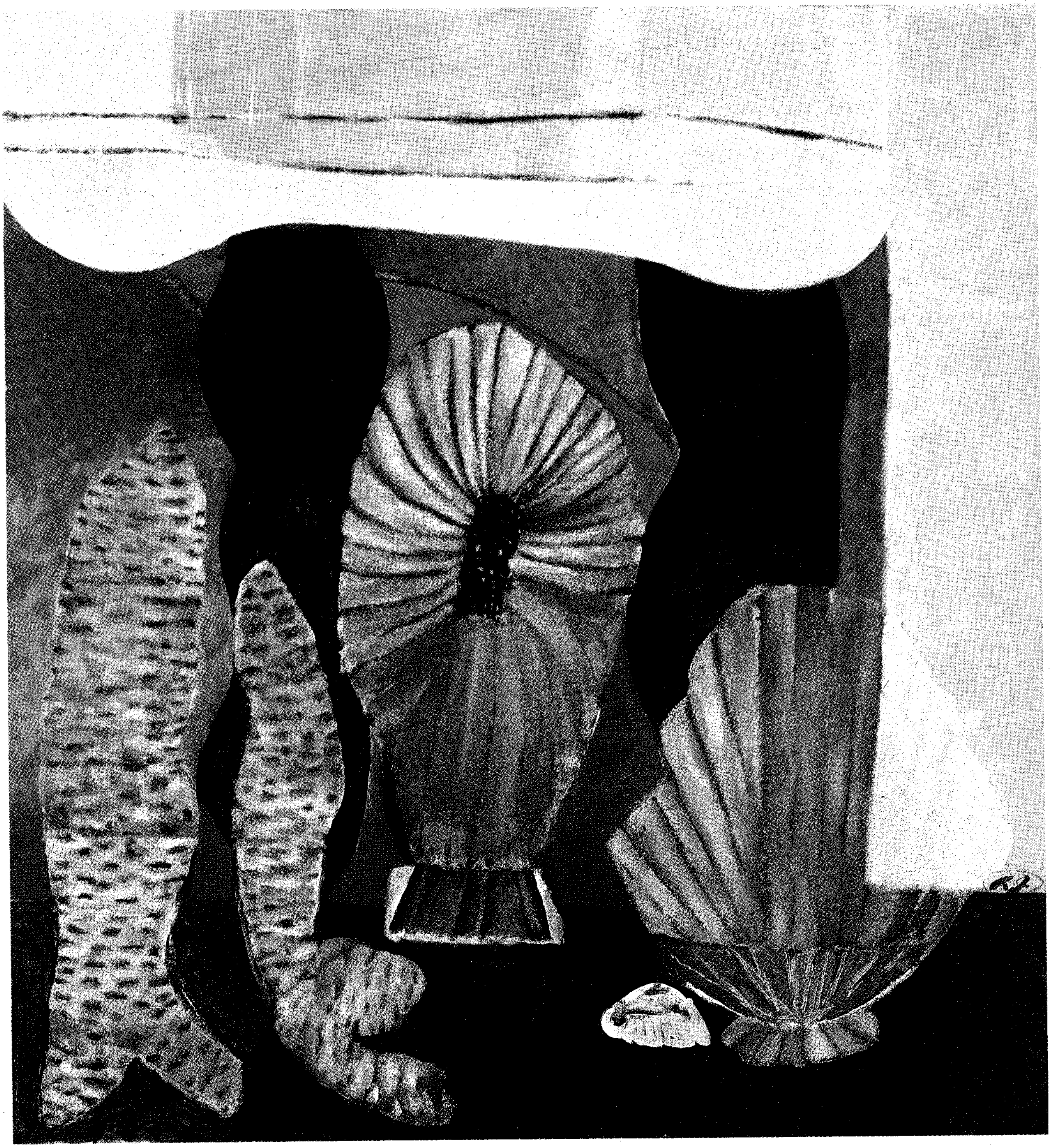
21 West 52nd Street. 582-7200.

Names to know: Marshall Cogan, Ken Aretsky, Walter Weiss, Bruce Snyder.
Where to sit: The first barroom.
Siberia: The last barroom.
Typical clientele: Sonny Werblin, Ahmet Ertegun, Abe Rosenthal.
A word to the wise: "Become a regular, like anywhere else."



Ready or not.

Roberto Juarez, *The Kingdom of the World,* 1988
Acrylic and mixed media on linen, 52 x 48 inches.



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It's UP Tiempo!, a six-week marathon of performance art, visual art, music and dance. And in a world where the slick often masquerades as substance and the hype often disguises the hollow, UP Tiempo! earns our appreciation and applause. UP Tiempo! is the inspiration of Creative Time, one of the country's leading presenters of emerging artists, and El Museo del Barrio. What emerged from their association was a rock-firm commitment: Find and support talent that challenges the mainstream. And at all times, insist on risk.

One reason we support UP Tiempo! is that we can all benefit from what it has to say about communication. These artists speak from their imaginations to ours, from their instincts to ours, from their hearts to ours. We listen and we learn.

November 4 - December 10, 1988
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For information call (212) 831-7272 or (212) 619-1955.
Performances Thursday, Friday and Saturday at 7:30pm.
Museum hours: Wednesday through Sunday 11am - 5pm.
Admission Free.

PHILIP MORRIS

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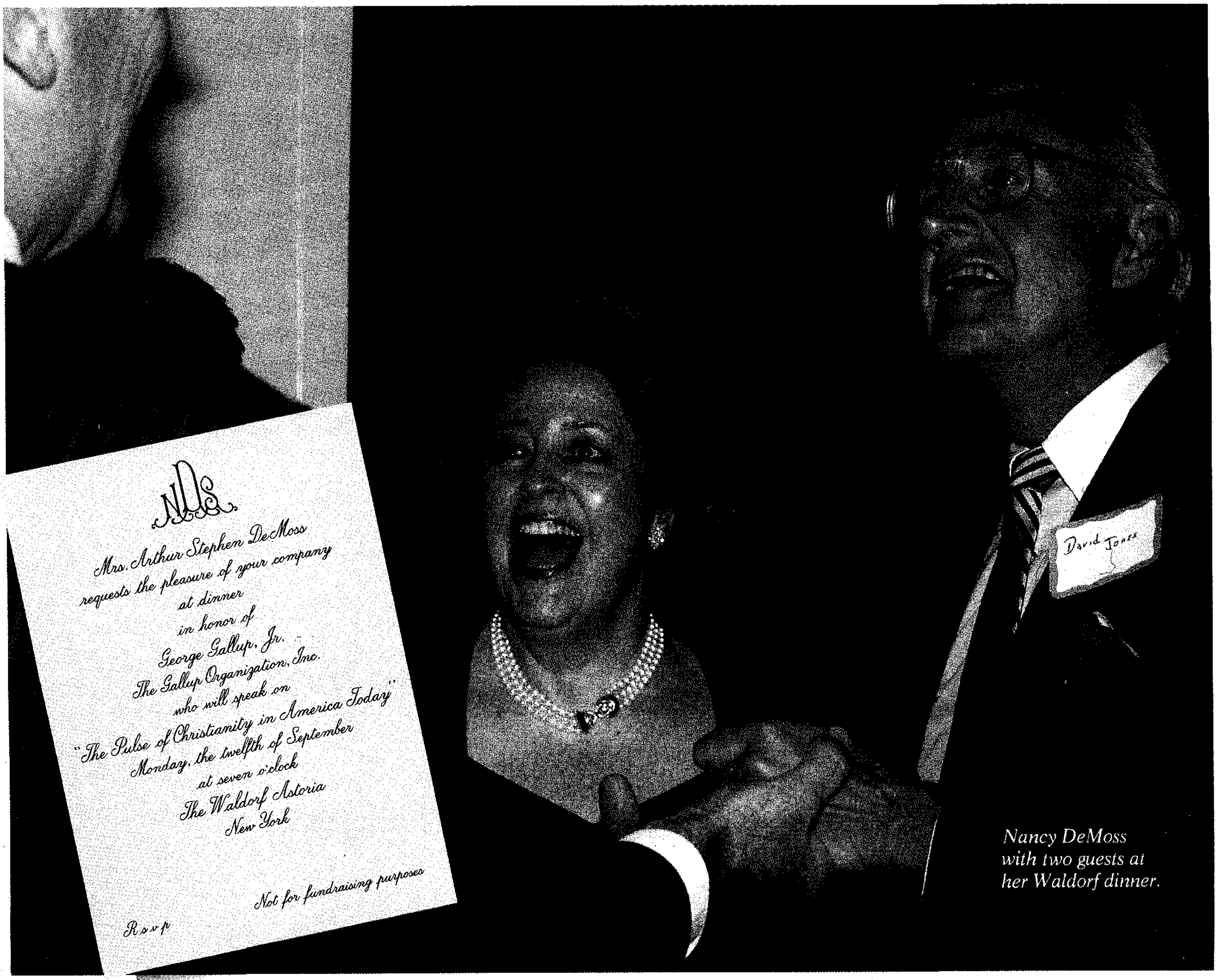
SERMONS & SODA WATER

A RICH PHILADELPHIA WIDOW WANTS TO SAVE NEW YORK SOCIETY

BY PETER DONALD



Mrs. Arthur Stephen DeMoss
requests the pleasure of your company
at dinner
in honor of
George Gallup, Jr.
The Gallup Organization, Inc.
who will speak on
"The Pulse of Christianity in America Today"
Monday, the twelfth of September
at seven o'clock
The Waldorf Astoria
New York

Rsvp

Not for fundraising purposes

Nancy DeMoss with two guests at her Waldorf dinner.

Photograph by Star Black.

THE 500 OR SO WELL-turned-out men and women stood nervously in clusters, eyeing one another warily outside the Waldorf-Astoria's Grand Ballroom. They'd been drawn from the city's corridors of power—Wall Street, publishing, the *Social Register*—and they'd sat through countless gala dinners before. But there was an edge to this evening, a mystery. You couldn't even get a real drink at the bars set up for the guests.

Everyone had received the same handsomely engraved invitation: "Mrs. Arthur Stephen DeMoss requests the pleasure of your company at dinner in honor of George Gallup Jr. . . .who will speak on 'The Pulse of Christianity in America Today.' " The invitation had said the September 12 dinner was "not for fund-raising purposes," but what *was* the purpose? A lot of the guests had never even heard of their hostess.

After a four-course filet mignon dinner, while coffee was being served, Mrs. Arthur Stephen DeMoss finally rose from her seat at the front of the ballroom and beamed out at the upturned faces. "I guess you're wondering why you're here," she said in a soft voice.

They were there to be saved.

NANCY DEMOSS IS THE WIDow of an enormously successful Philadelphia insurance executive. At 49, she is a soft-spoken, blonde mother of seven. And for the past three years, she has made it her mission to spread the teachings of "historical Christianity" to the highest reaches of New York society. How better to reach that select crowd than by throwing huge, lavish dinners?

"People still can't believe it, because why would somebody give away something for nothing?" says Jane Dick, a born-again Christian who's the fashion editor of *Lear's* magazine. "One of those evenings probably costs her $80,000. But some people who are chairmen of corporations and are doing quite well on the outside don't know what they believe on the inside.

"Everyone's worried about the down-and-outers," Dick adds. "But what about the up-and-outers?"

Indeed, Nancy DeMoss has borrowed the Bowery-mission concept of "Hear a sermon, get a meal" and turned it on its ear, applying it to the rich. Her dinners are never lighted with fire and brimstone, but the message she trumpets is simple: No amount of money and power will fill a spiritual void. Let the Lord in, and you will find peace.

The Word is presented at the DeMoss dinners by people like Donald Hodel, the Secretary of the Interior; Charles Colson, the Watergate felon turned missionary; Joe Gibbs, the coach of the Washington Redskins; and pollster George Gallup.

"Nancy's approach is unique," says Gallup. "First, she doesn't ask for money. Second, she talks about her faith and approaches people in a very loving way. She's very humble about saying what faith means to her. And I think that really reaches people because there's no heavy-handedness, there's no lapel latching, there's no demands, and there's no authoritarianism. It's just an invitation."

Even DeMoss doesn't know where all the people she's invited come from. "She has accumulated a huge list of names," says one associate. At the Waldorf party, guests tried to explain their connection to the event. "We were at the Billy Graham dinner," said a Palm Beach woman, pointing to a friend through a flower arrangement. Across the table, an elderly woman in a Chanel suit said her only clue was that she lived across the street from the Upper East Side mansion where Nancy DeMoss holds popular Bible-study classes.

CHURCH SOCIAL

EVEN DEMOSS DOESN'T KNOW WHERE ALL THE PEOPLE SHE'S INVITED COME FROM.

"My husband and I received several invitations from Nancy DeMoss out of the blue and decided to attend this time because we heard George Gallup speak before at the Princeton Club," said an attractive middle-aged woman with a southern accent.

The aura of mystery is by design. "Nancy is utterly charming," says Nicholas van Dyck, president of Religion in American Life, a nonprofit organization that promotes participation in churches and synagogues. "She has a very easy, winning way about her. But she doesn't need to be so gun-shy, in my own view, about making it a little clearer why people are there. . . . I would be inclined to have people who are coming know full well that this is an explicitly Christian thing. You're having a meal out at a very nice place. You'll see and be seen by all your friends, and that's always a draw. . . . To me, there's no reason to be apologetic about the fact that you're holding something that celebrates faith."

Henry Luce III, the president of the Luce Foundation, attended his first DeMoss dinner last year, when Donald Hodel spoke. "I didn't know Nancy DeMoss, and I was, you might say, quite startled by the whole thing, something of that sort in a large hotel dining room," Luce says. "It's a new approach to religion, promoting it on a large scale with sophisticated metropolitan people."

After the Hodel evening, Luce attended a smaller dinner at DeMoss House, on East 73rd Street. (These affairs, in conjunction with Bible studies, are a follow-up to the big dinners.) "A number of guests spoke about their experiences with Jesus Christ," recalls Luce. "They were mostly younger, and they seemed to have had considerable contact with each other at Bible-study classes. I'm certain it's fundamentalist, but there was very little specific biblical quotation or theological commentary." Luce, an elder in the Madison Avenue Presbyterian Church, enjoyed the Gallup dinner, but he doubts he'll attend a fourth DeMoss party. "George's speech was impressive, about how public-opinion polling reflects a strong desire for spiritual commitment," he says. "And I saw a few friends. We talked, but not about religion."

Other people, however, have been transformed by the dinners. Louise Murray, a retired fashion executive, thought she'd been invited to another charity function when she got an invitation to hear Joe Gibbs last year. She and her brother, Albert, a New York portrait painter, wrote to ask what the evening was all about and decided to attend when they were told they would hear about "interesting things that had happened to other people." At the dinner, Murray recalls, "we were captivated by Gibbs. We were so impressed that we started to attend Bible studies. After that, we were taken. We said, 'This is it.' And when we went, we saw a lot of old friends, like Mary Rockefeller."

Vicki Rose recently quit her job as a buyer at Macy's to spend more time with her children and work in Nancy DeMoss's ministry. She first prayed to let Christ into her life a year ago, at the Hodel event. "I had a woman living with us, taking care of my children, who went to work at DeMoss House after she left me," says Rose. "She had lived with us for about a year and had slowly left little seeds, as we call them. She was my original spiritual mother, and she invited me to the Hodel dinner last November."

That evening, the interior secretary and his wife spoke about their son's

Calligraphy by Bernard Maisner.

battle with drug addiction, which ended when he hanged himself in 1974. "They had been sort of Christians, but this kind of leveled them," recalls Rose. "You know, a lot of times the Lord disciplines us to bring us closer to him."

That is a major theme in Nancy DeMoss's message: We are constantly being tested by the Lord. At the Gallup dinner, her presentation was quiet, low-key, and moving. "My husband, Art, was one of the worst reprobates New York ever knew, but what a giant of Christianity he became," she said. "Nine years ago, I lost Art, and that was the real beginning of my learning. Then my son died in an automobile crash, and I lost a sister and my mother too. But I consider myself one of the most fortunate people in the world. I have a perfect peace that surpasses understanding, and, you know, nothing can rob you of the peace of God. This is not my own presumptuous philosophy. This is God's plan.

"Do you feel a tug at your heart?"

DESPITE HER FREQUENT "witnessing" at the dinners, there's a trace of mystery about Nancy DeMoss herself. Beyond greeting guests on the receiving line, providing a brief introduction for the featured speaker, and inviting guests after dinner to join in prayer, DeMoss is a quiet presence at her own parties.

She steadfastly refuses to talk to the press and politely declined to be interviewed for this story, citing the media's tendency "to cast aspersions and question motives." She feels nobody believes her when she says the DeMoss fortune belongs to the Lord, not to herself. And she is particularly concerned that her ministry not be seen as a cult. " We're not pushing an organization," she said.

Publicly, she celebrates the inner peace she has achieved through the Lord, but that does not mean her life has been easy. Her husband was the center of her life, and, in a sense, he still propels her today. "If there was such a thing as a marriage made in Heaven, it was ours," she said in 1980. "As much as I miss him—and I miss him so desperately—I don't sense he's dead at all. His presence is a very big, very real thing around here."

> **HEAVENLY REWARD**
>
> POLICYHOLDERS GOT RECORDS OF NANCY SINGING "I'D RATHER HAVE JESUS."

The son of an Albany jeweler, Arthur DeMoss gave up gambling, smoking, and drinking in 1950, at 24, after experiencing a religious conversion in a revival tent. Though he had only a high-school education, he was good with numbers, and he embarked on a career as an insurance agent. In 1956, at a Charlotte, North Carolina, men's club, he met sixteen-year-old Nancy Sossomon while giving an inspirational speech about his religious conversion. She was a gifted classical singer with a future as a concert soloist, but virtually nothing else is known about her background. They were married in 1957.

Two years later, Art and Nancy founded the National Liberty Corporation in Valley Forge, Pennsylvania. "My wife and I started the business with the Lord and less than $100," Art DeMoss said in 1973. "With a lot of hard work and prayer, we grew."

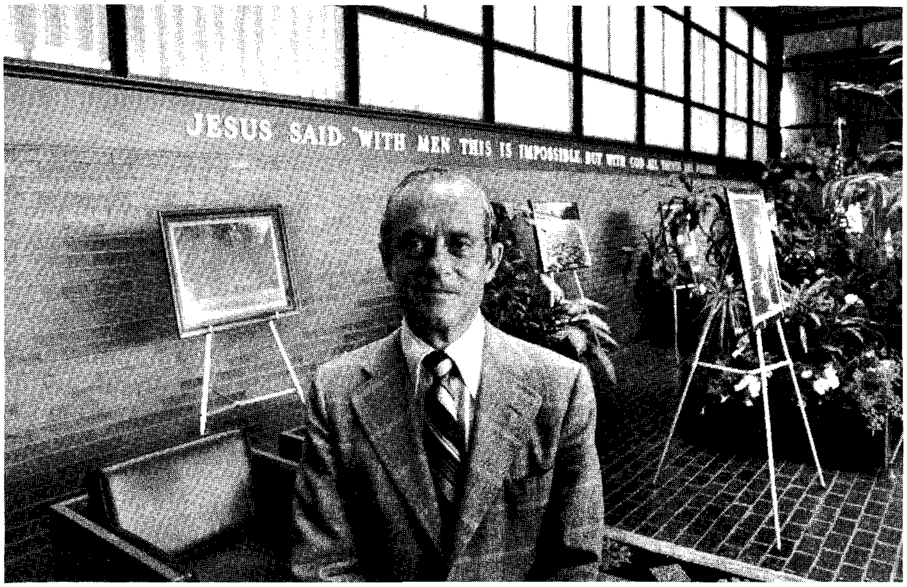
Spurred by Art's infectious faith, National Liberty revolutionized the insurance industry, carving a niche for itself as a pioneer of direct marketing. Bypassing brokers and agents—the industry's traditional middlemen—the company drastically reduced overhead. Art Linkletter shot more than 100 commercials for National Liberty, using his telegenic presence to urge millions of Americans to sign up for coverage. (The two Arts were close friends, and Linkletter served on National Liberty's board of directors.) From 1962 to 1974, no insurance company in the United States grew faster. By 1972, National Liberty's market value had soared to $500 million. That year, the Pennsylvania state insurance commission investigated several mail-order insurance companies for deceptive advertising, and as a result, National Liberty started flagging its Linkletter ads as paid endorsements. By 1977, revenues topped $200 million.

Throughout this meteoric growth, Arthur DeMoss energetically mixed business and religion, fueling one with the other. "The money belongs to the Lord," DeMoss explained in 1972, the year *Fortune* profiled him as one of fifteen Americans who had made $100 million in five years. "I'm just a steward or a manager."

The atmosphere at National Liberty's headquarters, on 92 pastoral acres outside Frazer, Pennsylvania, was positively celestial. Stained-glass windows dominated the architecture. Regular prayer breaks for the 1,300 employees featured visits from inspirational celebrity speakers, such as Dallas Cowboys coach Tom Landry and astronaut James Irwin. Employees signed pledges not to drink alcohol, and National Liberty specialized in policies offering lower premiums to teetotalers. Annual reports were peppered with biblical quotations. On their birthdays, policyholders received recordings of Nancy DeMoss singing "I'd Rather Have Jesus."

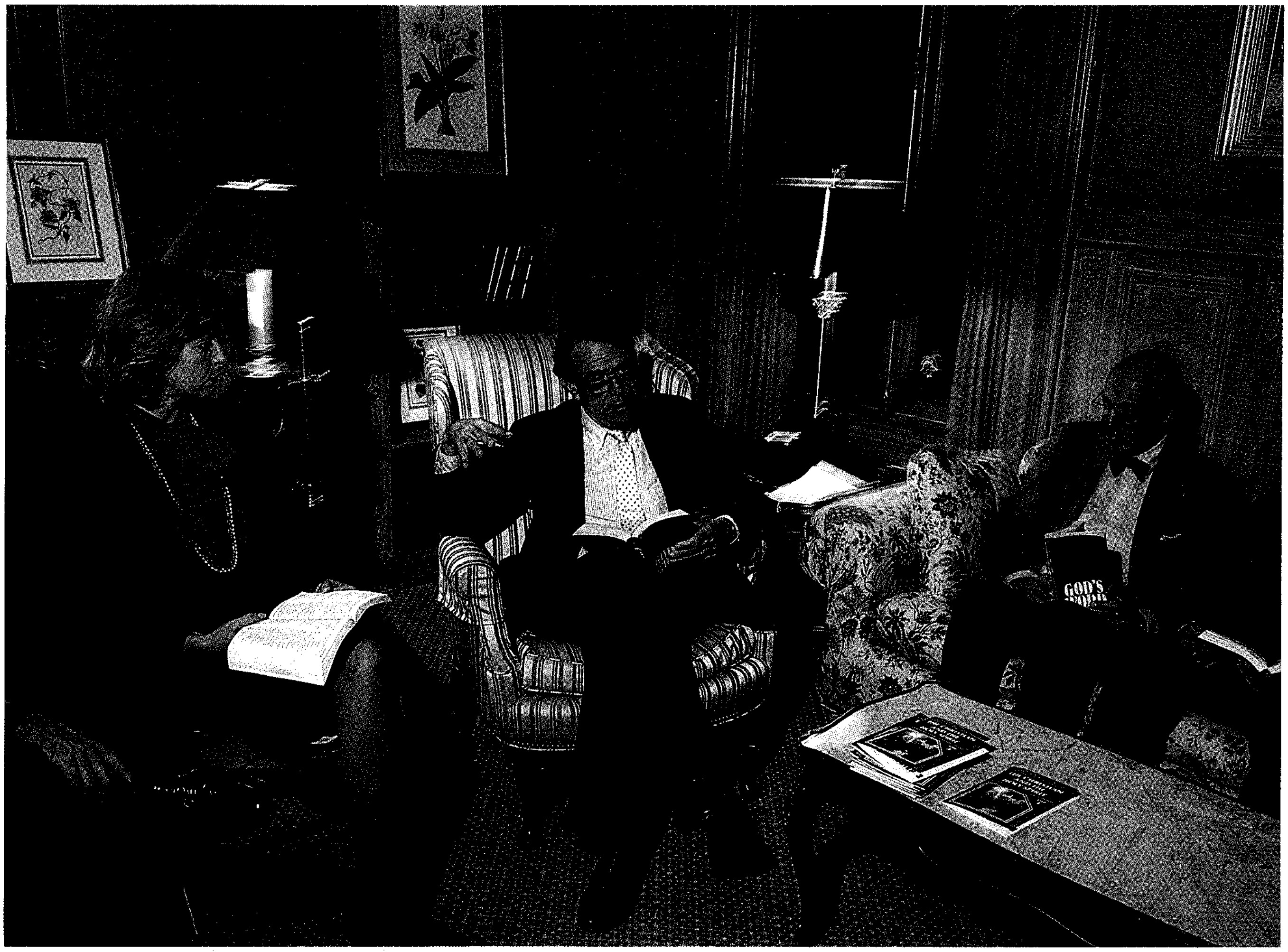
Art's religious zeal was equally strong at home. He and Nancy began to draw attention on Philadelphia's Main Line for holding small dinners at their house, where speakers would talk about how Jesus Christ had changed their lives. Art and Nancy doubted they could get people to go to church with them, but they knew few would turn down a luau or a pig roast.

By 1973, the DeMosses had moved to


JESUS SAID: WITH MEN THIS IS IMPOSSIBLE BUT WITH GOD ALL THINGS ARE POSSIBLE

MAN WITH A MISSION: *Art DeMoss at the National Liberty insurance company, 1976.*

Photograph by The Philadelphia *Inquirer.*



GOSPEL TRUTH: *Ron Fraser leads a study group at DeMoss House. The sessions stress a strict reading of the Bible.*

Laurier, a 50-acre Bryn Mawr estate, and Art's rise from obscurity was complete. The Rolls-Royces that pulled up beside the sprawling lawn belonged to people with names like Clothier, Van Alen, and Biddle.

The social texture of the parties—now attended by anywhere from 300 to 700 people—was a curious mix of old money and new. Old-school Princeton grads, some of Philadelphia's finest names, mingled with born-again celebrity speakers, such as Pat Boone, Roy Rogers, Efrem Zimbalist, and former Miss America Vonda Kay Van Dyke and her talking dummy. Later, sports figures like Terry Bradshaw, Jo Jo Starbuck, and Philadelphia 76ers basketball star Bobby Jones joined in.

The mix got weirder after Art DeMoss befriended former Black Panther Eldridge Cleaver, who claimed he'd had a born-again experience while a fugitive abroad after a 1968 shoot-out with the Oakland police. When Cleaver returned in 1975 to face trial, DeMoss initiated a prison correspondence. Eventually, he posted part of the bail to free Cleaver, who later made regular appearances at Laurier as both speaker and guest.

In September 1979, DeMoss had a fatal heart attack while playing tennis at Laurier. More than 1,700 mourners came to his memorial service—a gathering of born-again celebrities, sports stars, and old-money Philadelphians, united by faith in a public affirmation of DeMoss's effect on their lives.

The next year, National Liberty was sold to the Capital Holding Corporation of Kentucky for $359 million. Newspaper accounts say the bulk of DeMoss's $154-million estate—about $120 million—went to the charitable National Liberty Foundation, which today is run by Nancy DeMoss for "educational and religious purposes." About $14.8 million went directly to Nancy DeMoss.

TODAY, AN OIL PORTRAIT OF Art DeMoss, bathed in warm light, greets guests entering DeMoss House. The century-old landmark mansion, bought in 1986, is the New York satellite of Nancy DeMoss's universe. (She also spends time in Philadelphia and Palm Beach.)

On Tuesday and Wednesday nights, the house is packed with well-dressed Bible students. "Wednesday night is so crowded that we had to go to a second night just to accommodate people," says John Ruzzi, who left his job as general sales manager of a Philadelphia television station two years ago to accept a full-time position at DeMoss House. The students make up a slightly younger crowd than the guests at the dinners, and the social mix more closely mirrors the streets of New York (there are more black faces here). They cover the high end of the city's occupational spectrum—Wall Street, modeling, media, advertising, law, and so on.

A typical evening is divided into two parts. Veterans who have completed three introductory sessions go upstairs for the first hour; newcomers stay on the ground floor and explore topics such as "Why Bother With Jesus?" and "Can I Really Trust the Bible?" Then the veterans return downstairs for a group Bible reading and lecture. There are no "amens" or "hallelujahs" in the air, but the atmosphere is charged with energy, especially on Wednesday nights. The seats are usually filled, and people pack the staircase for a good view of the lectern.

Bible instructors emphasize the nondenominational character of DeMoss House, and a number of religious persuasions are represented here. But the overall approach is soft-sell, low-key fundamentalist. "We like to use the term his-

Photograph by Jeff Jacobson/Archive.

torical Christianity, or biblical Christianity," explains Ron Fraser, an adman turned missionary who gave his life to Christ ten years ago after his wife had dragged him to a DeMoss dinner in Philadelphia. "People tend to shy away from other expressions. . . . They think of someone down South banging on a drum." Still, the emphasis in the study sessions is on a strict interpretation of the Scriptures and on making a commitment to Christ.

A graduate of St. Paul's, Princeton, and Harvard Business School, Fraser abandoned a career at the Weightman Group, a Philadelphia advertising firm, to work for Nancy DeMoss's ministry. "I guess after years of peddling Tide and Alpo, I found a product with a high degree of consumer satisfaction," he wrote in a thirtieth-reunion update published for his classmates at Harvard. "Following [my decision to accept Jesus and what he had done for me,] I found that the anxieties in my life started to be replaced by peace, a certain aimlessness by a new sense of direction, self-interest by a love for others (some of the time), and a fear of death by a sure hope of eternity."

SOUL FOOD

THE DEMOSSES KNEW THAT FEW PEOPLE WOULD TURN DOWN A LUAU OR A PIG ROAST.

Today, Fraser and his wife, Patsy, live on the top floor of the mansion, and he leads the Tuesday- and Wednesday-night Bible studies, which are attended by as many as 150 people at a time. The burgeoning popularity of these sessions is in part a tribute to Fraser's style. His line-by-line scriptural analysis is both penetrating and amusing.

"He has a light touch," says Jane Dick, who attends regularly. "He's funny and interesting, and he just makes it so different from Sunday school or some of the boring sermons you hear on Sundays. Many people are frustrated with the traditional church. They go to some of these enormous, formal churches of whatever denomination, and they walk out feeling spiritually dead. Just because you go to church doesn't mean you'll go to Heaven. As Chuck Colson says, 'Just sitting in a garage doesn't make you a car.' "

Most of the students share a faith in the Lord, and some are united by the pain they felt before finding Jesus Christ. The group-support structure and occasional "witnessing" by members of the audience recall a meeting of Alcoholics Anonymous. "A lot of people came through—I don't know if *tragedy* or *hardship* is the right word," explains Vicki Rose. "They're all wonderful friends. I mean, they're all Christians and they think the way I think. And they're all so supportive."

The support structure of DeMoss House extends to a broad range of fellowship activities, including picnics, excursions, singles seminars, and personal counseling. In November, a "Conference on Creative Living" in Princeton will offer classes covering similar ground in addition to subjects like Christian career opportunities and "Biblical principles dealing with private-property ownership, financial stewardship, and estate planning."

DeMoss House is also the New York base of operations of Executive Ministries, a branch of Campus Crusade for Christ, the evangelical organization run by Bill Bright, who offered to pay Universal Pictures $10 million to destroy all copies of *The Last Temptation of Christ.* Ron Fraser is the local director of Executive Ministries, which—like Nancy DeMoss—seeks to spread the Word among successful professionals.

NANCY DEMOSS'S GIGANTIC dinner parties provide a steady stream of newcomers to the mansion. Of the more than 700 people who heard Chuck Colson speak in May, more than half filled out cards indicating they had joined in prayer or wanted more information about how to let Christ into their lives. "It's hard to get people to go to church, but dinner is different," says Fraser, explaining the strategy. "The setting is more comfortable. That was Art's idea—to make people of influence feel more comfortable. They don't want to have to sneak in the back of a sweaty YMCA. So Art created an appropriate environment, and through the dinners and the house, Nancy has carried this forward. She is the engine who makes the ministry run."

Fraser makes no apology for the ministry's focus on the rich. "The common assumption is that people who have success and money don't have a sense of need," he says, "but, in fact, they have great spiritual needs. And these people have broad spheres of influence that could have a far-reaching impact on many people—as opposed to those with no contacts."

George Gallup, who calls himself an evangelical Episcopalian, says his polls indicate that people in "leadership groups" are in particular need of spiritual nourishment. "Efforts should be made toward the upscale groups, who include a high proportion of opinion leaders," he argues. "These people, of course, speak for many other people, and therefore it's very important that they be reached.

"You can't ignore the downscale group," Gallup adds, "but lawyers, doctors, and businessmen have to make tough ethical decisions every day—sometimes, in the case of doctors, life or death. They need spiritual support and counseling badly. So it's very important to target that group in our society."

OF COURSE, IN THE AGE OF Jim and Tammy Bakker, some born-again Christians are a bit reticent about their faith. "I'm a little laid-back, and I don't go around shouting 'I'm born again,' but I do believe in what I'm doing," says Will Jay Bennett, a clothing manufacturer who moved to New York from Kentucky twenty years ago. "My wife got me involved in this after she heard Joe Gibbs at one of Nancy's dinners. It's changed my life. I'm glad Nancy DeMoss came along. She's reaching people that no other organization reaches."

"I don't usually say I'm born again," says Vicki Rose. "I have a personal relationship with the Lord, and now I can look into the Bible and all my questions are answered. The other night, though, I mentioned at a ladies' barbecue that since I've known the Lord, everything is easier, and people were really uncomfortable. So I've learned not to run around preaching 'This is what I am and this is what you should do.' "

The real marketing coup of Nancy and Arthur DeMoss was in creating an environment that allows the worldly and successful to find and proclaim their faith. Nancy DeMoss "doesn't want the glory at all," says Jane Dick. "This is just her small way of contributing. And while some people will go out and buy a company or do something with their money, this is just her little ministry."

The night of the Gallup dinner, some of the guests couldn't get enough of Nancy DeMoss. After the meal was over, as a work crew cleared the Grand Ballroom, a small group gathered around the hostess. Some managed a private word with her, but others just stood around, soaking up the spirit of her presence. They no longer had any questions about why they were there. ▬

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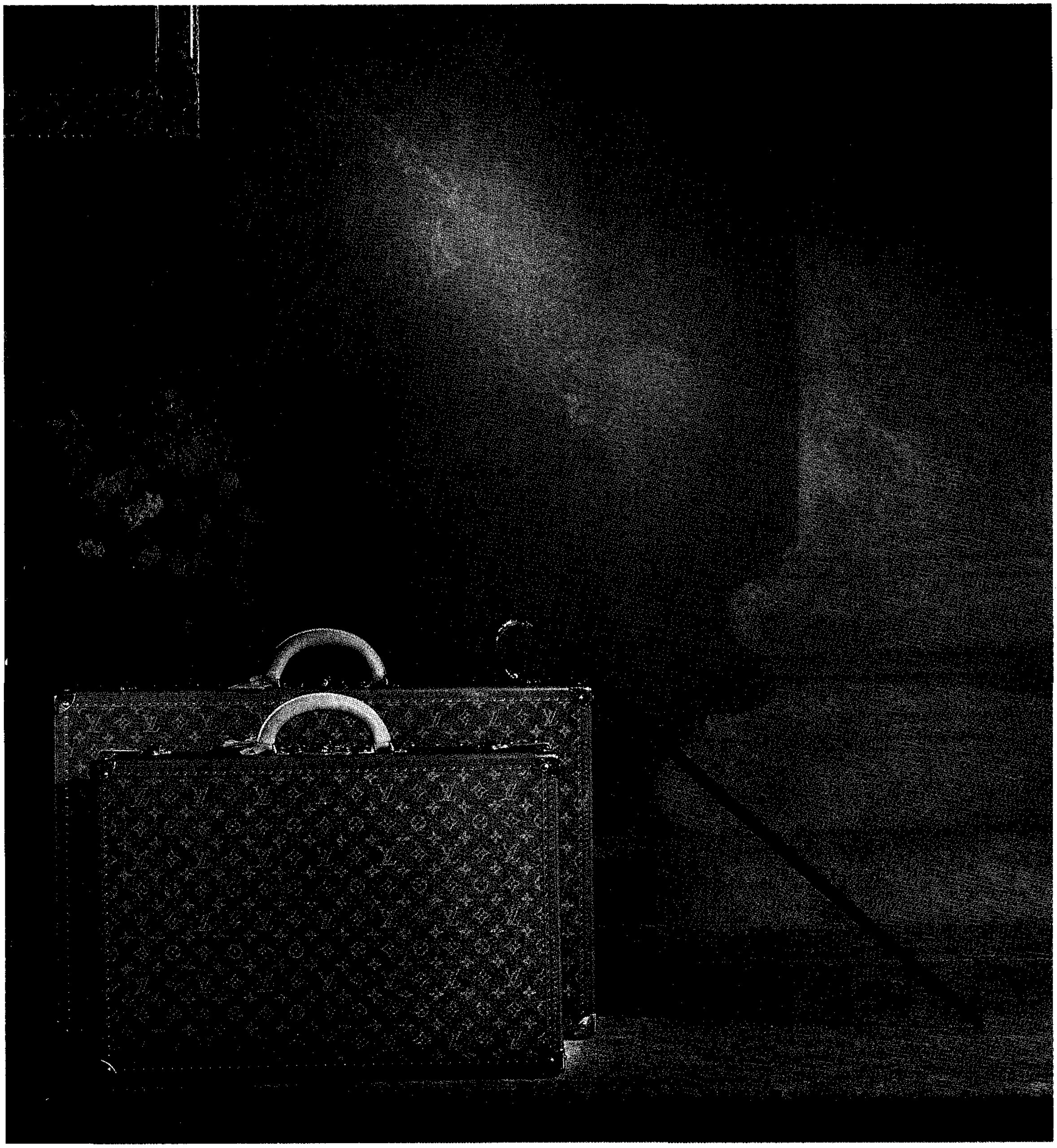

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NEW ARRIVALS

ANGUILLA, A RIP VAN WINKLE of an island ten minutes by air from St. Martin, awoke to the twentieth century only two decades ago. Before that, it had no electricity, no paved roads, no pipe-borne water, no telephones. The Anguillans, with little reason to stay at home, were nomads, a wandering people who did seasonal work on other islands. But in the past five years, Anguilla has not only joined the modern world but burst upon the Caribbean scene as possibly the most fashionable tourist destination.

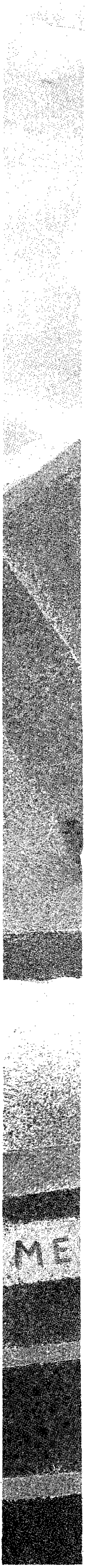
The reason? A pride of new, sophisticated condominiums and hotels that are as luxurious as any in the island chain. **Cap Juluca** is one of the most remarkable—a glamorous resort so small that it is exceedingly exclusive. By 1993, it will have 66 suites and rooms, but at present, only 18 are operative.

Looming solitary in a deserted corner of the island, Cap Juluca seems like a mirage, a fairy-tale illusion. As the visitor gets close to it, the feeling of hallucination grows; here, on a sea-grape-strewn

BY

JENNIFER CECIL AND LINDA WOLFE

Lettering by David Herbick.



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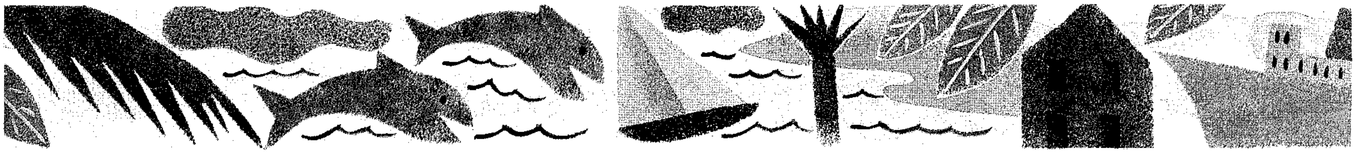

Caribbean strand, sits—*how can this be?*—a palace that belongs on the road to Casablanca. (For some reason, Caribbean hoteliers have decided in recent years that Moroccan equals chic and have shunned certain elegant architectural styles authentic to the region, like the Victorian townhouse or the eighteenth-century great house.)

The hotel—a low ramble of white stucco punctuated by mysterious Moorish arches and domes—is the brainchild and nursling of Robin and Sue Ricketts, an English couple who oversaw the construction of Anguilla's first grand hotel, Malliouhana, but later had a falling-out with the owners. There followed a tempest that shook the three-by-sixteen-mile teapot that is Anguilla, and when the leaves settled, the Rickettses set out to build themselves a world-class hotel. They have succeeded, creating a place that is almost as sophisticated as its rival, and even prettier.

Luxe

ONE VIRTUE OF GLAMOROUS CAP JULUCA IS ITS SETTING—179 ACRES FRONTING A MARVELOUS MILE-LONG, UNPOPULATED BEACH.

They were helped by the setting, a spectacular 179 acres fronting a mile-long, this-is-the-way-it-must-have-looked-to-Columbus beach. But the managers' good taste accounts for the rest of the wonders. The accommodations are among the handsomest I have ever seen in a Caribbean hotel. The rooms are vast—each one at least twenty by twenty feet—and to stay in a suite is to feel as if one is in a magnate's mansion. All the rooms have a private garden or large terrace; all the beds are raised upon platforms, so that the sea view can always be enjoyed, even from a recumbent position.

What's inside is every bit as inviting as what's outside. There are soft sofa banquettes, custom-made tiled tables, enormous vases filled with fresh bougainvillea, and, best of all, rare treasures from Moroccan souks. On the cool tiled floors are brightly hued magic carpets; on the walls, antique leather-and-brass saddlebags, hand-painted wood triptychs, and silver-and-wood walking sticks.

The bathrooms, ablaze with mirrors and café au lait marble, embody the hotel's underlying credo—that pampering the body is what a vacation is for. And beyond their couches and Jacuzzi-size tub-showers, a thick glass wall opens onto a secret patio fitted out with plants and a lounge chair. Visible to no one, it permits guests to sunbathe in total privacy.

There are other virtues: an attentive staff, a personal style of management that makes guests feel coddled, two tennis courts, room service, and a romantic seaside dining room where one can dance at night to soft guitar music.

Perfection? Not quite. Oddly, the cuisine at Cap Juluca is not nearly as classy as the surroundings and the décor. When I sampled it—in January and in April—the food was mere sheik's new clothes. The menu was littered with French names, but nothing tasted French—or even Caribbean. Beignets de crabe were like greasy Thai fish fritters; a fish pot-au-feu reminded me of my Jewish grandmother's boiled-fish supper; a crayfish sauce amoricaine seemed totally lacking in the classic ingredient, ground shells; and vegetables were rubbery and limp.

Food aside, though, Cap Juluca is magnificent. And it is soon going to be even more magnificent than it was when I visited. A swimming pool is due to open in 1989, and a formal dining room is planned. Elaborate gardens and useful walkways are in the works. Best of all, since these amenities are still to be added, the Rickettses have been charging lower rates than they ultimately will, so this year, at least, Cap Juluca is not only a near-paradise but a bargain.

Cap Juluca, c/o First Hotels and Resorts, Inc., 116 Radio Circle, Mount Kisco, New York 10549 (914-241-8770; or call Anguilla, 809-497-6666). From December 16, 1988, through April 15, 1989, a luxury beachfront room is $300 per night, double occupancy; a beachfront suite sleeping two is $525 per night. A Continental breakfast is included. Add 8 percent tax and 10 percent service charge. No credit cards. The resort is closed from Labor Day through October 31. **—L.W.**

AT THIS ROMANTIC HIDEAWAY north of the Mayagüez airport on Puerto Rico's tranquil west coast, only the name—the **Horned Dorset Primavera Hotel**—is ungainly. The owners, real pros who also run the Horned Dorset Inn in Leonardsville, New York, have created an intimate inn that equals the Caribbean's best. A tasteful blend of terra-cotta, mahogany, white stucco, wrought iron, and glass, the Primavera is by all accounts Puerto Rico's most luxurious hotel. And since it's just 25 minutes by air shuttle from San Juan, it's an ideal long-weekend destination for New Yorkers.

The hacienda-style complex looks more like an elegant Spanish parador than a typical Puerto Rican coastal resort. You *can* be met at the airport, but I rented a car, driving through sugar cane to a palmy oasis nestled at the base of sere foothills. Holsteins stood placidly under mango trees; chickens pecked the ground. Across the country road, lacy poincianas, hibiscus, and variegated cro-

Photograph by Max Pollack.

Nassau is so much more than straw hats and rum punch.

Like 260 years of democracy, culture and history. Nassau is Rawson Square with the world-famous Royal Bahamas Police Force Band playing. It's the changing of the Guard at Government House. Sunday afternoon cricket matches and a remarkable restaurant where Churchill could never pass up dessert. Nassau is elegant shops, galleries, and a theater repertory company.

Paradise Island with its romance and glamour is just a bridge away. And the sands and sea of Cable Beach beckon you to relax and unwind. So you see, there's a Nassau you probably never saw.

For further information and reservations, see your travel agent.

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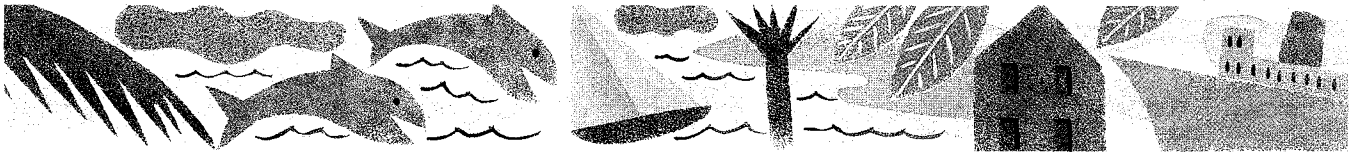
CABLE BEACH • PARADISE ISLAND

THE BAHAMAS



ton shaded the four-acre *estancia,* at which no sailfish, Windsurfers, or Har-tru tennis courts were to be found. The Primavera is an inn, not a *sportif* resort.

Hammock potatoes, rejoice. The most taxing activity here is the shift from chaise to chaise. Whether you're on the tiled apron of the elegant Roman pool, on one of the 26 private balconies, or under an enormous tamarind tree on the esplanade linking the main building to the villa-style rooms, you can take in the vast waterscape from the comfort of a bamboo lounger.

Built on a fortresslike sea wall, the Primavera occupies an arresting site above the Mona Straits, between Puerto Rico and the Dominican Republic. In March, when I visited, only the wave-lashed Seaside Rooms were finished; the Hillside Rooms, facing both the sea and the distant peaks of the Cordillera Central, have since been completed.

Sunshine flooded the lavish bathroom where I soaked in frangipani-scented bubbles. The bidet, the mirror, *all* the porcelain fixtures, and the elaborate brass hardware were imported from France. Thick towels appeared twice daily. In countrified contrast to the bath's Carrara-marble floors and walls were the crude, foot-friendly tiles in our demi-suite (an arch separated the sofa and chairs from a four-poster planter's bed with a super-firm mattress).

Thoughtful service was a hallmark. The sheets were turned back every night, and hibiscus-decorated breakfast trays arrived each morning at my paneled-mahogany door. Fresh pineapple, mangoes, and sweet orange juice began each Continental breakfast. Come evening, Bacardi in hand, I relished the travel-brochure view: tangerine sun silhouetting palm fronds; the distant lights of Mayagüez glimmering in the crescent bay.

A pair of outdoor staircases sweep up to a dramatic dining room in the handsome great house. The Primavera is designed with flair and furnished with sophistication. Jacquard tapestries adorn the walls of the dining room; Oriental rugs cover its checkerboard marble floors. In the cozy library below are wicker chairs and sofas to which you can repair for predinner drinks and tapas, set out at seven.

Lunches were simple—a bit of fish, a salad, some lobster. At dinnertime, the kitchen spun superb local ingredients into light and uniquely Latin American dishes: succulent ecrevisse (freshwater crayfish) from Ponce in a gently pulverized tomato-and-garlic sauce flecked with incendiary "bombas" (peppers), minced jalapeños in horseradish cream over slabs of *really* prime rib, and salads of flavorsome lettuces. Dessert the first night was an airy cake made from white sweet potatoes and frosted with Caribbean chocolate. A six-course set menu the next night was even more inventive. Although the chef who was on duty during my visit has left, given the owner's integrity I assume the food is still of the same high caliber.

Perspicacious Puerto Ricans (who seem content to overlook the property's one significant flaw—its rather meager beach) have discovered the Primavera. *Neoyorquinos* are sure to be next.

The Horned Dorset Primavera Hotel, Rincón, Puerto Rico 00743 (809-823-4030). From December 1, 1988, through April 30, 1989, a Seaside Room is $170 per night, a Hillside Room $190 per night, double occupancy. No meals are included. Add 6 percent tax. No children under twelve. The hotel is open all year. A.E., M.C., V. **—J.C.**

Homey CINNAMON REEF IS INFORMAL, RELAXED, AND FRIENDLY—OLD-FASHIONED IN THE BEST SENSE OF THE WORD.

Coccoloba, ANOTHER OF ANGUILLA's sophisticated new resorts, is exceedingly ambitious. Set on 30 dramatic acres on a striking peninsula, it offers its guests two exquisite and enormous beaches. (If you're wondering why Anguilla is this year's chic destination, the answer is that in the chic islands of yesterday—places like St. Bart's and Barbados—property along a swimmable shore is so costly that some colossally expensive hotels have seafront that is more like a sandbox than a beach, or no seafront at all.)

Coccoloba started with a handicap. Rather than building from scratch, its owners decided to revamp a defunct health farm called La Santé—a huge A-frame main building that looked as if it belonged in the Adirondacks, not the Caribbean, and a series of small, cheek-by-jowl cottages. Coccoloba has made the best of its bad birthright, adding tropical touches (colorful yellow-and-white awnings on the main building, gingerbread trim on the cottages). It has also put up brand-new, exceedingly classy quarters called the Great House (not built in great-house style). But the place doesn't quite have the look of trendy luxury that its lofty prices seem to warrant.

Accommodations are pleasant but unremarkable. The cottages (euphemistically called villas) contain a sitting-room area, a raised, open bedroom area, and a porch from which to contemplate the sea or gardens. The rooms, decorated in lively colors, have comfortable couches, bright reading lamps, and, best of all, bed pillows made of down.

The more stylish Great House rooms have richer upholstery and aesthetically appealing touches like tall louvered windows, antique rattan couches, and a sprinkle of cushions as fat as pashas. In addition, the small private swimming pool on the terrace can be shared by the house's handful of occupants. But the sprawling, villalike Great House, though handsome, isn't the kind of architectural wonder that seems to be

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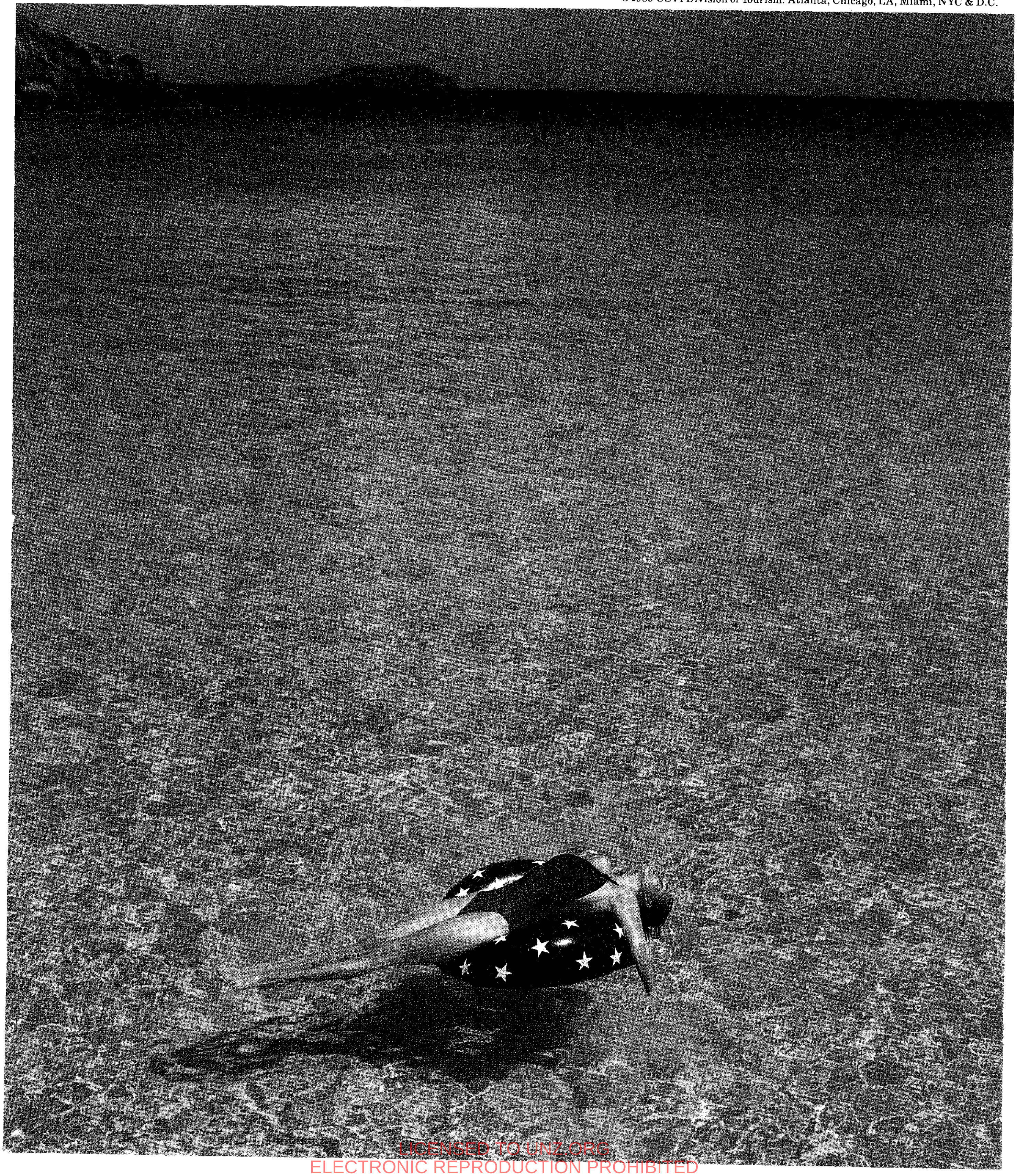


the norm for deluxe Anguillan hotels.

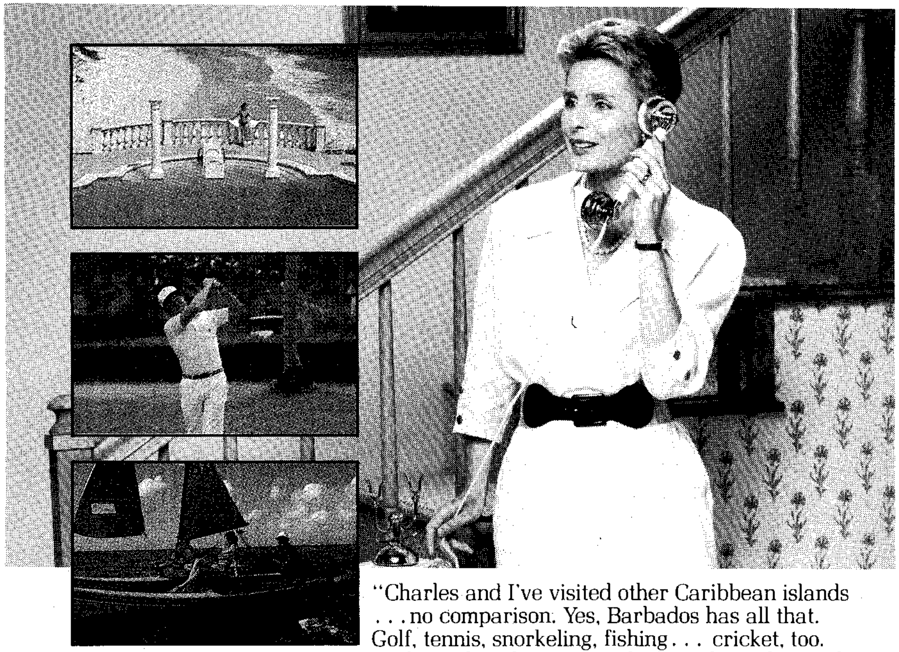
Still, pretty is as pretty does. And Coccoloba does everything a deluxe hotel should do with extraordinary prettiness. And attentiveness. Though it is a large hotel—43 cottages, and 4 rooms and 2 suites in the Great House—the staff, from concierges to waiters, really seem concerned about whether you're having a good time. Should you say you're lacking something, they'll fly to try to get you what you need.

Much of the credit for this goes to managing director David Brewer, who used to run the world-class Jumby Bay Resort off Antigua. One can best judge a hotel by its details, and Brewer's details are inspired. He has put sturdy walking sticks in the rooms, so guests can explore the property's rugged nature trails; he has had special sun-defying butter dishes designed, so the butter on your table doesn't melt midway through lunch; and, lest the novice Anguillan waiters forget garnishes and frills, he has hung in the kitchen large photos of the chef's recommended presentation of his specialties.

Food, incidentally, is Coccoloba's strong point. At dinner, Eric Sciuller whips up dishes that hint at his northern-French origins, concoctions like lotte aux petits choux braises, or mignonnette de veau aux eschalotes confites. At lunch, he makes imaginative salads—such surprises as pasta with squid and two kinds of mushrooms, or tabbouleh with endive, almonds, and radicchio. He prepares these lunch salads, each more splendid than the last, right before your eyes at a buffet table laden with myriad other delights, from miniature niçoise pizzas to roast turkey with pineapple sauce to shrimp and dolphin shish kebab to an orchardload of tropical fruits. Coccoloba's cuisine is varied, well prepared, and irresistible. (It is also expensive. At dinner, à la carte entrées range from $16 to $28.)

Fortunately, you can work off your sins in the exercise room, which has weights and running and rowing machines. And there are two tennis courts and a big swimming pool, one of the prettiest in the islands. The energetic do laps. The lazy paddle right up to the bar and, half-submerged, drink planter's punch.

Coccoloba, c/o Resorts Management, Inc., the Carriage House, 201½ East 29th Street, New York, New York 10016 (696-4566). From December 17, 1988, through April 14, 1989, an ocean-view room is $290 per night, a superior ocean-view room $375 per night, double occupancy;



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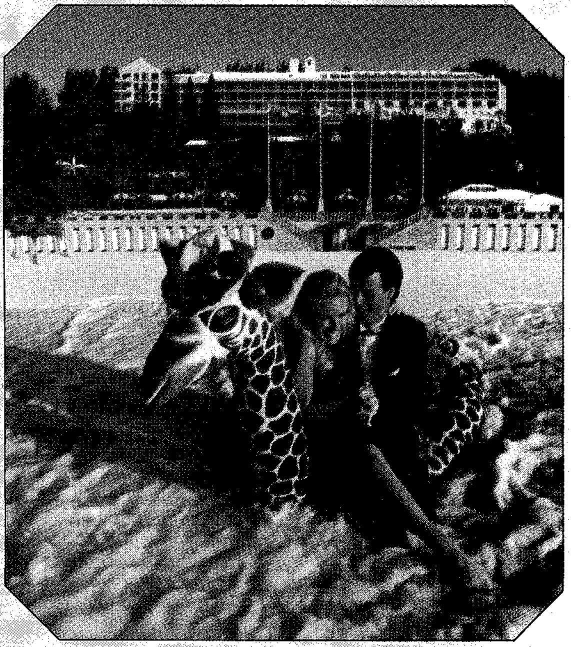

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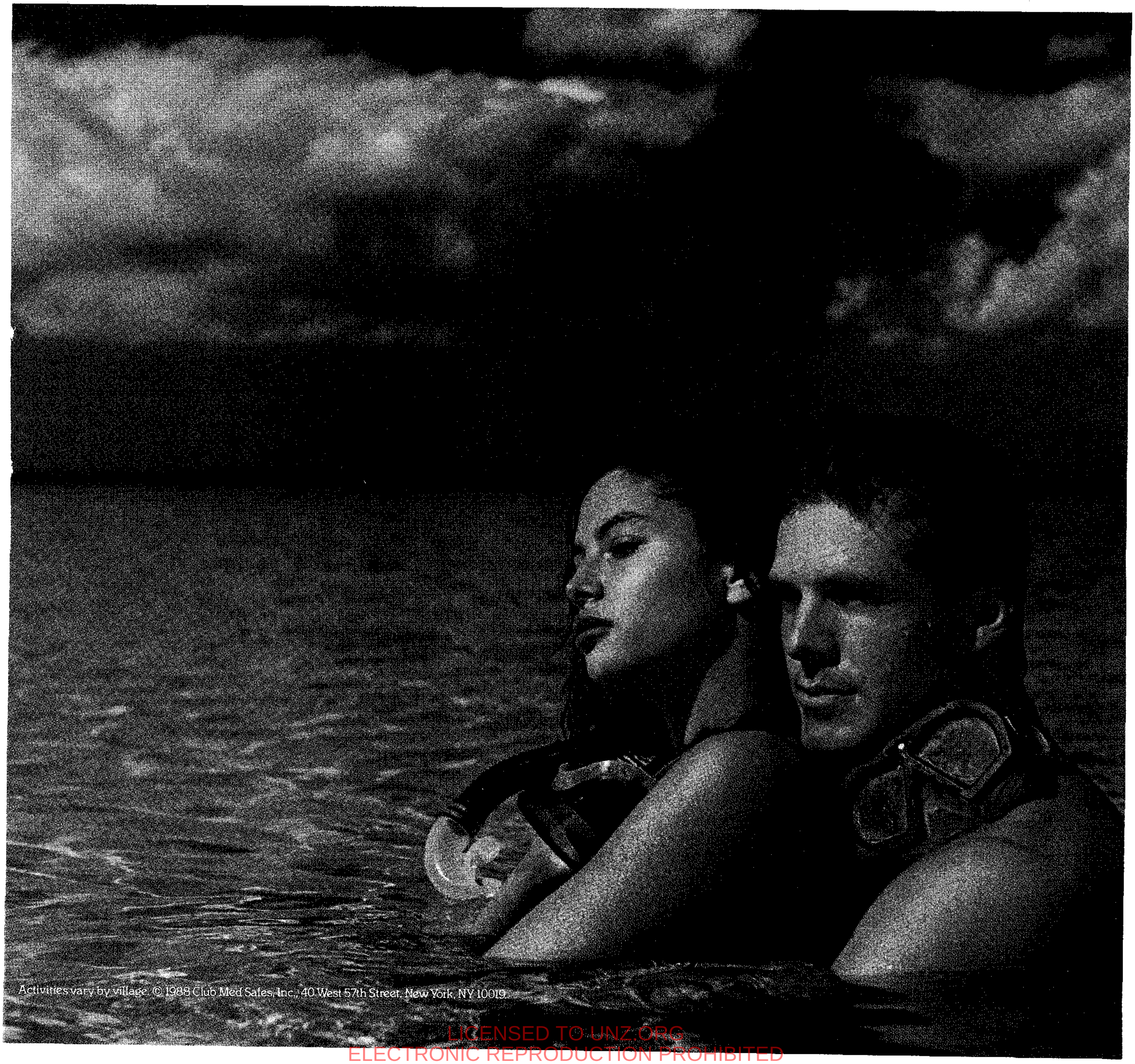
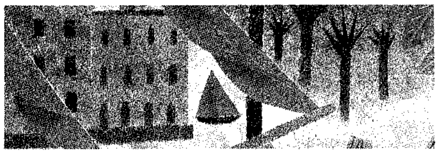


Activities vary by village. © 1988 Club Med Sales, Inc., 40 West 57th Street, New York, NY 10019



a double-occupancy suite is $600 per night. An additional guest may stay in any room for $75 per night. Breakfast and afternoon tea are included. Add 8 percent tax and 10 percent service charge. The hotel is open all year. A.E., M.C., V. —L.W.

TRIED AND TRUE

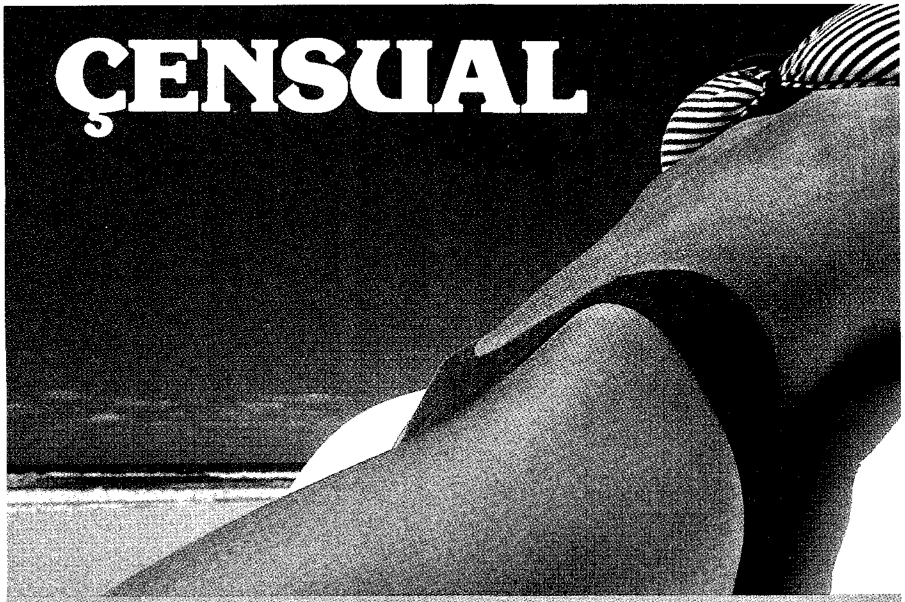
UNLESS YOU ARE PRINCE Philip or one of *Forbes*'s 400, you might steer clear of the **Windermere Island Club**—connected by a guarded bridge to Eleuthera in the Bahamas—except that it boasts one of this hemisphere's most ravishing beaches. My reservations about this bastion of couth and its distinguished, ever-so-low-profile clientele were overwhelmed by the three contiguous crescents of coral-tinged sand rimming a surprisingly docile Atlantic.

The radiant beach can be seen from the game room above the octagonal lounge and from other guest areas at the bougainvillea-draped stucco club building, which was bought four years ago by Orient Express Hotels. The suites and cottages encircling the club, as well as the sixteen villas strung out along the dunes, have been privately owned since Sir Harold Christie purchased Windermere Island over twenty years ago as a playground for his chums. At the late Lord Mountbatten's villa, Provender, the Prince and Princess of Wales have vacationed.

I was gracefully received, unlike the young woman in tennis whites who asked for a drink at 6:40 P.M. only to be told, starchily, "After 6:30, one dresses at the bar." Only 7 of the 21 rooms in the club were filled, so I don't know why I was put right next to the bar in Frangipani, a polished bed/sitting room done up in yellow seersucker spreads and lime-green chairs. As the evening progressed and martinis loosened many a locked jaw, I felt trapped inside a Lilly Pulitzer cage surrounded by raucous monkeys.

Coco Palm, to which I was cheerfully switched the next morning after I'd protested, was equally squeaky clean (and banal), but better situated. In addition to chamomile shampoo and monogrammed linens, I got a bonus: a shaded terrace directly above the Atlantic.

Time at Windermere seems infinite. Right after Easter, a polyglot array of sunbathers arrived—Milanese, New Canaanites, and Parisians in monokinis that looked incongruous on Windermere's



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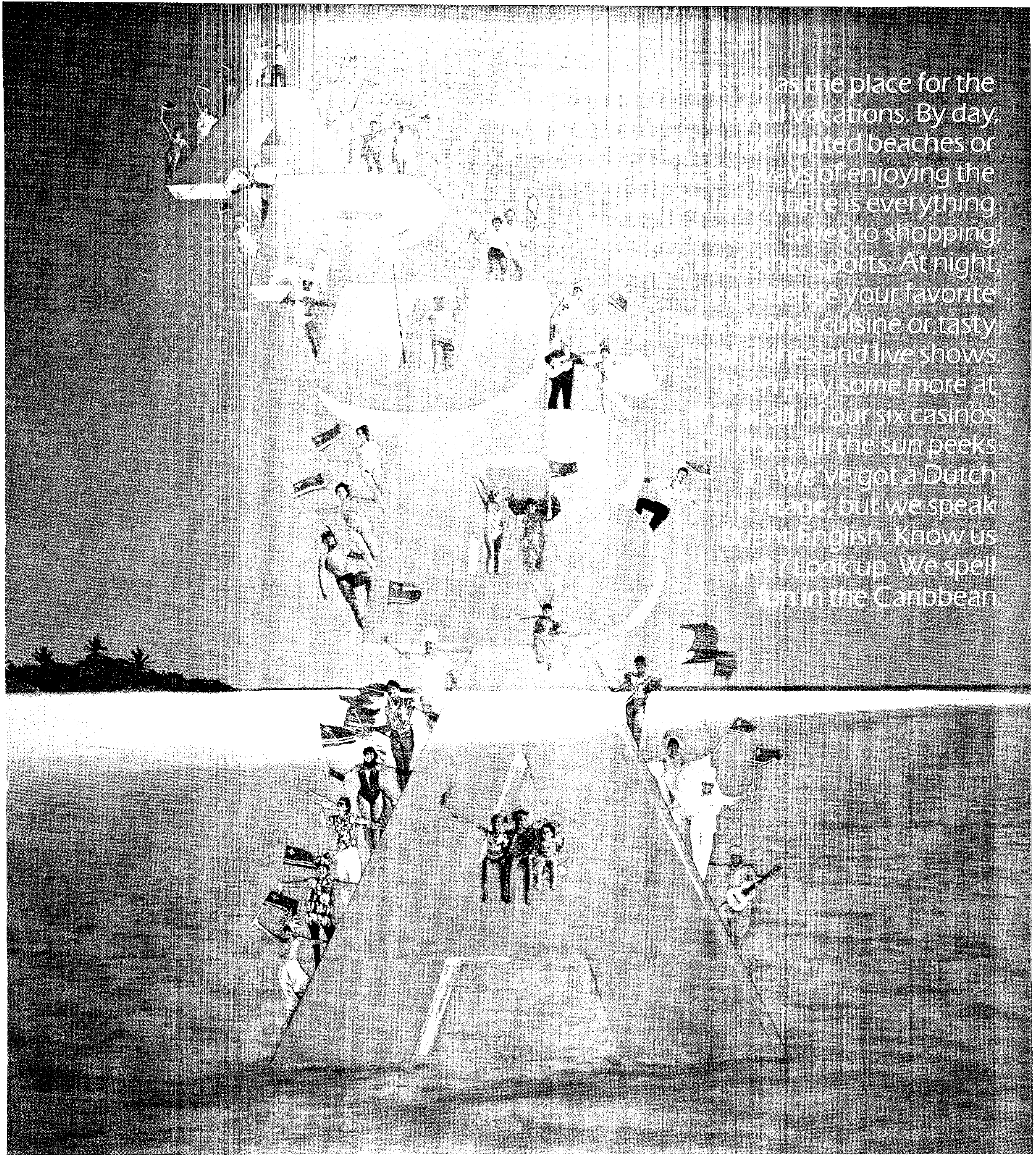

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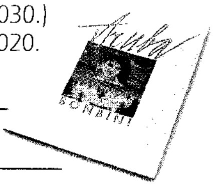


NOTHING ATTRACTS LIKE THE IM

CORIANDER SEEDS FROM MOROCCO ANGELICA ROOT FROM SAXONY JUNIPER BERRIES FROM ITALY CASSIA BARK FROM INDOCH

chaste strand. Guests tanned while lying near thatched *palapas* or sauntered through the wavelets that lap the beach. The six tennis courts were empty. Titled Brits congregated around the pool shaped like a stylized pineapple, while gung ho families headed for the Windsurfers, water skis, and Sunfish at West Beach, the scene of a dandy picnic. Grilled hot dogs, oniony burgers, and sauce-drenched ribs sated appetites whetted by snorkeling the Technicolor reef at Savannah Sound.

Meals ran the gamut from carefully prepared breakfasts and those voluptuous ribs to one forgettable dinner of broccoli and T-bone steak, both of which tasted as if they were from the freezer. On Saturday night, however, the chefs showed their mettle with a gala buffet. While the steel band trilled, bejeweled guests with voguish peplums danced and stocked up on superb minced-conch salad. No mystery dishes here. Stately, white-jacketed waiters served extra-large shrimp, moist crayfish tails, and delicious poached grouper fillet.

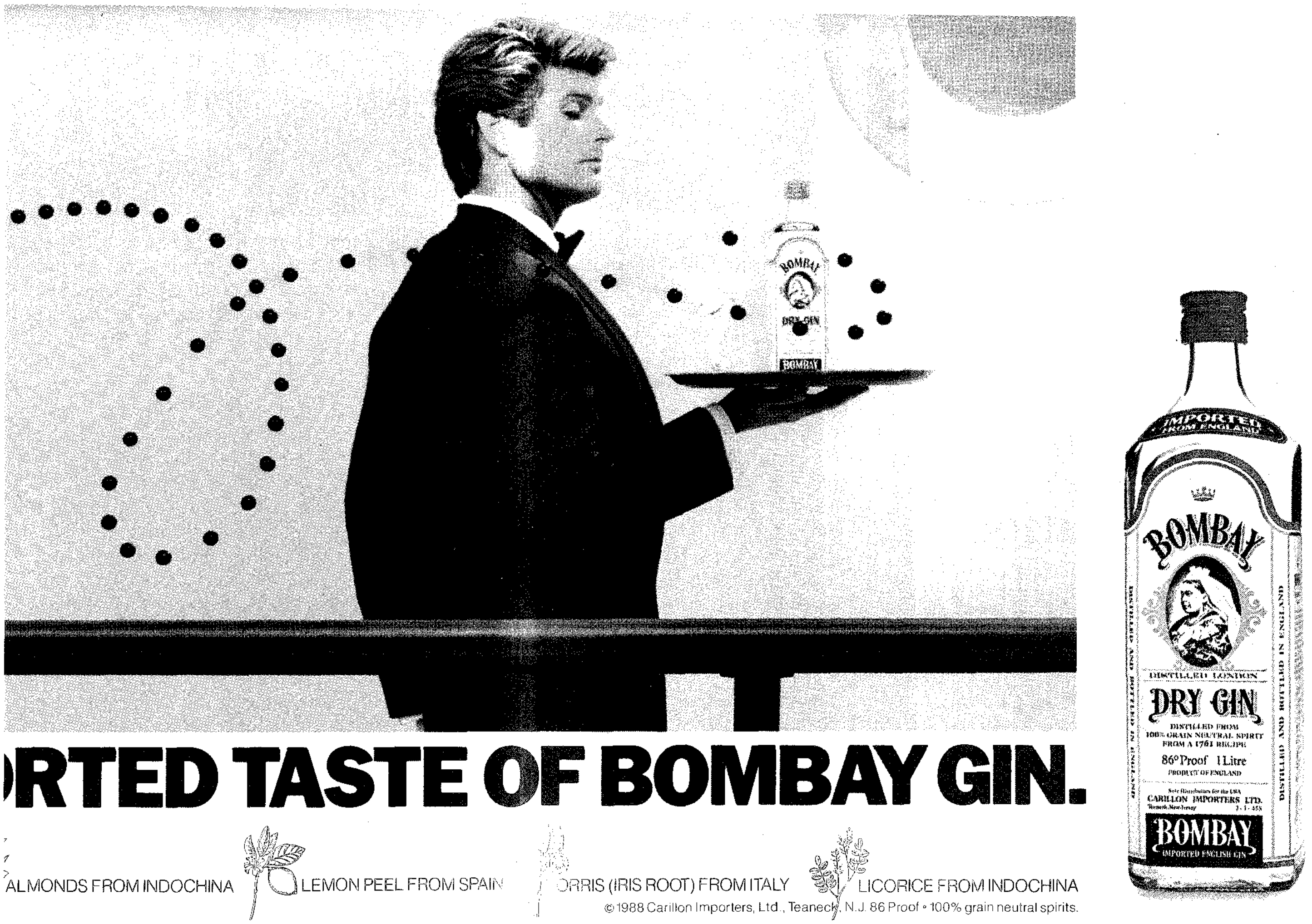
I pedaled a Schwinn with balloon tires to the island's north end in search of shells. Slim pickings. But the bracing ride past Georgian Colonial pavilions confirmed that the establishmentarian atmosphere created by the founding members still exists at both the private and public facilities at Windermere. A $2-million renovation may have improved the plant at the clubhouse, but the glittering chic I associate with the Orient Express hasn't rubbed off there. At the safe, sane Windermere Island Club, nothing jars. In a word, the club is *nice.*

Windermere Island Club, c/o Orient Express Hotels, 1 World Trade Center, New York, New York 10048 (212-839-0222). From December 16, 1988, through April 15, 1989, club rooms are $350 per night, double occupancy, and one-bedroom suites sleeping up to three are $520 per night. Three meals a day are included. Add 6 percent tax and 15 percent service charge. The club is closed from mid-June to mid-November. A.E. **—J.C.**

ANGUILLA'S **Cinnamon Reef Beach Club** opened only three years ago, yet it gives the impression that it has been where it is for ages. Guests are housed not in high-rising Moroccan palaces but in low stucco cottages sprinkled around a fourteen-acre property—a style that was a favorite of West Indian hoteliers in the sixties and seventies. But the feeling that Cinnamon Reef is a long-established part of island life also has to do with its informality and the fact that there is easy converse between guests and the relaxed Anguillan staff. This is not a hotel for those who like spit and polish. But it is homey and friendly, and old-fashioned in the best sense of that word.

Art and music, as well as body pampering, are stressed. In the hotel's main building, tapes of classical music are played all day (in twenty years of traveling in the Caribbean, I'd never heard over a hotel's speakers so much as a bar of Bach or a chord of Chopin). When I visited, in January and April, the walls were lined with a Haitian art collection of staggering beauty; it belonged to then-manager Suzanne Seitz, who had managed the Hotel Oloffson in Haiti. One hopes that new manager Mike Emmanuel, who is taking over after a six-year stint managing the Southern Cross Club on Little Cayman Island, will search out other Caribbean artists so the tradition can carry on.

Perhaps because of the art and music, guests tended to gather in the main building. They sat in the big white wicker armchairs and read books from the "library"—it consisted of a few shelves, but they were filled with a remarkable selection of quality paperbacks. Or they gathered at the gossipy bar drinking dynamite banana daiquiris. Or they took afternoon tea together, a repast that fea-



tured an island cook's simple but profoundly good ginger cookies.

Outdoor gathering spots are pleasant, too. There are two tennis courts, a small beach along a shallow Caribbean lagoon, and a huge swimming pool, set up high and rimmed with a white balustrade.

The cottages, facing the sea from well-landscaped lawns, are unusually well constructed, with two-foot-thick stucco walls that keep the rooms quiet and cool. (There's no air-conditioning, but it's not needed; indeed, the management provides blankets.) They are one-room affairs, with a raised bedroom area and a sunken sitting-room area; each has a patio with chaises longues and hammocks. Best of all, they are staggered and spaced so that each assures a feeling of privacy.

Carol and Richard Hauser, West Siders who own the place, have decorated the grounds and the rooms imaginatively. Enameled wrought-iron turtles cover the low lamps that light up the lawn at night. The cottages are decorated with bamboo couches and flowered upholstery. The dressing rooms have marble sinks and beveled mirrors.

Meals weren't as successful. The food when I was at Cinnamon Reef was plain and sometimes exceedingly dull. The Caesar salad turned out to be a pile of limp tossed greens topped with two long strips of anchovies, three croutons, a splash of chopped eggs, and a thin dressing. The grilled red snapper came without any sauce and with a hard baked potato and soft cauliflower. Still, the fish was delicate and clearly that day's catch. I asked for some sliced lime, squeezed it on the fish, and made the dish palatable.

But if dinners disappoint, postprandial events don't. Every night except Monday, there's dancing to live music, some of it exceptionally good. Cinnamon Reef is gemütlich.

Cinnamon Reef Beach Club, c/o Ralph Locke Islands, Inc., P.O. Box 800, Waccabuc, New York 10597 (1-800-223-1108). From December 20, 1988, through April 3, 1989, a cottage is $275 a night, double occupancy; attached units are $200 or $250 per night, double occupancy. No meals are included. Add 8 percent tax and 10 percent service charge. The hotel is open all year. No credit cards.—L.W.

WAITERS LIFTED HUGE silver cloches to reveal the Bahamian specialties at the **Graycliff**'s weekly buffet. Suave lawyers and government officials in elegant tropical attire considered the choices as the hotel's amiable owner, Enrico Garzaroli, in baggy white T-shirt, shambled among the lace-covered tables, dispensing bonhomie. Nassau's version of the New York power lunch—pearly smothered grouper and curried West Indian chicken—was positively delicious.

Consider Graycliff for a long weekend. Scout Nassau's most arresting boutiques, a block away on Marlborough Street. Try your luck at the Carnival Cruise Lines' opulent new Crystal Palace Casino. Beach yourself on a bustling swath of sand at the edge of Nassau Harbor. Or stretch out, as the Duke and Duchess of Windsor did, beside the long, blue-tiled pool on Graycliff's rampantly tropical grounds.

The 238-year-old stucco manse, with jalousies and latticed porches partially hidden behind a vine-encrusted pink wall, was once the winter home of Earl and Countess Dudley (née Radziwill). Today, Graycliff is one of only seven Caribbean resorts in the selective Relais et Châteaux chain.

Furnished with a treasury of pedigreed antiques and botanical prints from the Dudley days, Graycliff has a certain devil-may-care grandiosity. As you sink into the downy depths of a sofa in the sophisticated, high-ceilinged parlor, it seems inconsequential that the Audubon prints are slightly askew and some of the fabrics are water-spotted. Obviously, neither Enrico nor his talented wife, Annamarie,

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who did the decorating of the hotel, belongs to the white-glove school of hotel management.

Service, however, *is* important to the Garzarolis and to the most congenial staff I encountered in the Bahamas. "No problem" was the inevitable answer to all requests, which were usually handled with dispatch. I was warmly greeted in the stunning dining rooms overlooking a verdant terrace. Those five rooms, furnished with cut glass, mahogany, sterling, and chandeliers, were strictly nineteenth-century English, except for the tendrils of philodendron reaching through a window toward my Royal Copenhagen plate.

The elaborate (and pricey) dinner was first-rate. My companion, an escargot devotee, raved about the snails in thick tarragon-shallot cream. I found my simple grilled Dover sole, moistened with a light beurre blanc, equally outstanding. A toughish veal stew was forgiven on the arrival of almond cake, a light sponge saturated with a strong, marzipan-flavored sauce. Graycliff may have the best wine stock in the Caribbean. An inventory of the temperature-controlled cellar was under way during my visit; by the time I left, it had yielded 56,000 bottles and staffers were still counting.

Décor in the fourteen bedrooms ranges from shabby genteel to sublime. Hibiscus, in the latter category, had a king-size bed with a hand-embroidered white linen spread and dark peach walls; the bathroom (with Jacuzzi) was big enough to hold a wedding in. Fastidious guests will be equally content with the four classy bedrooms, also with Jacuzzis, that have been completed since my visit.

Captivated by its hand-painted green-and-ivory bedroom set and the original olive-green-and-sienna tiles, I chose the Tile Room, one of seven less predictable historic rooms on the main house's second floor. The ladylike down chaise and the two pillows in crisp linen cases made up for a dripping faucet, some peeling paint, and the nightly clang of pots and pans from the prep kitchen just below.

A young couple lingered over dessert on the deck outside my glass door. Despite the arrival of 110 Citroën dealers just off a Concorde from France, the staff had "no problem" obliging them in their desire to dine surrounded by Nassau's sparkling lights.

Graycliff, West Hill Street, Nassau, the Bahamas (809-322-2796). Rooms are $200 per night, double occupancy; $100 per night, single occupancy; suites sleeping up to four range from $240 to $300 per night. A Continental breakfast is included. Add 6 percent tax and $2.25 per person per day service charge. The hotel is open all year. A.E., C.B., D.C., M.C.,V. —J.C.

MY SPRINT THROUGH TWO terminals at Luis Muñoz Marin International Airport had been in vain: I hadn't allowed enough time between connections, and the last plane to Martinique had left. Thus, Puerto Rico was going to be my home for the next 24 hours. It could happen to you. San Juan's airport is the busiest transit point in the Caribbean. So I pass along the admirable suggestion of a helpful Air France clerk: "Visit Old San Juan, and stay at El Convento."

Twenty-five minutes' drive from the airport transported me back 250 years. Rumbling over the distinctive paving tiles, the taxi moved down a stately corridor of stucco buildings with austere ocher, cream, and pale-pistachio façades adorned with hand-turned wooden balconies. I entered the colonnaded **Gran Hotel El Convento** through massive, studded doors beneath a lofty arch.

The former Carmelite convent, built in 1651, has been refurbished since its original, and much lauded, conversion to a hotel in 1962. Ignore the tour-group-filled cafeteria beneath a plastic dome in the once-elegant, cloistered courtyard, and the tinkle of "I Love Paris" on the cocktail piano. Focus instead on the architecture: the beamed ceilings, the rhythmic tiers of arches facing the patio, and the carved mahogany doors leading into each of the 94 guest rooms.

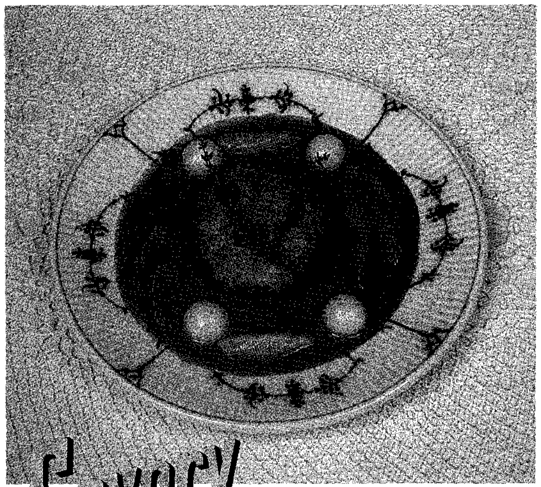
My large, immaculate room, furnished with dark chests and a king-size bed with velvet headboard, offered an evocative view: a tiny park whose leafy banyan trees framed the white-trimmed, yellow San Juan Cathedral. El Convento, like Graycliff, is that Caribbean rarity, a historic building turned hotel. Don't just *visit* the Old San Juan historic district; sleep there, too.

Two short blocks north of El Convento, on Calle San Sebastian, I sipped Bacardi's Ron Añejo in a zesty local hangout called El Patio de Sam. I should have joined the rest of San Juan in Sam's plant-filled back room for dinner. Instead, romanced by tales of the ultimate paella, I walked past radiantly lit buildings to La Zaragonzana, host that night to sis-booming *norteamericanos* ("Let's hear it for the best restaurant in the world"), and got only so-so seafood with rice.

There are other *típico* places to eat. Start the day with quesitos, cheese-filled pastry twists, and café con leche at La Bombonera. Have lunch at Amadeus, a popular café near Sam's, to experience Puerto Rico's *nueva cocina*. Three *platitos*—grazing portions of black-bean, boudin, and coriander pizza, a light, caviar-dotted fish mousse, and rabbit turnovers—were deftly executed and extremely tasty. Fortified, I set off on job one: sightseeing.

Old San Juan is a harmonious ensemble of Spanish buildings and compelling water views. Witness La Fortaleza, the governor's mansion (1550), tours of which are given throughout the day. From this stunning site, I walked past turreted guardhouses and botanical gardenlike grounds to the rugged El Morro fortress, whose crenellated walls enclose vast lawns. From El Morro it's a short stroll to the Plaza San José for a fitting finale at the Pablo Casals Museum, a small white memorial to the great Spanish cellist, who lived out his self-imposed exile from Franco's Spain here. An affecting Couperin quintet engulfed the listening room as I took a seat to watch the master perform on video.

Ramada Hotel El Convento, 100 Cristo Street, P.O. Box 1048, San Juan, Puerto Rico 00902 (1-800-468-2779). From December 7, 1988, to April 30, 1989, rooms are $125 to $175 per night, double occupancy. No meals are included. Add 6 percent tax. The hotel is open all year. A.E., C.B., D.C., Discover, Elite, M.C., V. —J.C.



Savory

AT GRAYCLIFF, FINE WINES AND FIRST-RATE FRENCH AND BAHAMIAN FOOD.

• •

SUPERSTARS IN MEGA-YACHTS put in at the pizzazzy **Green Turtle Club.** Yet despite the clubby atmosphere, the crowd in April was distinctly democratic: rum-guzzling ol' buddies from Pennsylvania; suave friends of the club's English founder-owners; country singer Jimmy Dean off the *Big Bad John;* and Julie Andrews and Blake Edwards up from their chartered yacht for dinner.

The Green Turtle, on Green Turtle Cay, and the smaller Abaco Inn (see below) date from the mid-sixties, and each is located on a luminous sound in the Abaco chain of the Bahamas, about 200 miles east of Palm Beach. What sets them apart is their clientele.

I liked the Green Turtle's wooden waterside cottages, also favored by Kenny Rogers and Christopher Reeve. These trim, newish quarters have private docks and decks jutting over a tranquil bay. But the ten-minute walk to the bar/dining room induced me to move to one of the original harbor-view rooms near the saltwater pool. The furnishings were reminiscent of an *haute* sixties motel: What appeared to be blond plastic "wood" dressers and acrylic carpeting fit right in with ivory quilted spreads and pastel-covered rattan chairs. (These seven rooms have been redecorated since my visit.)

My bath was clean and predictable, but the lumpy cement terrace, with its wooden loungers supporting lightly mildewed mattresses, was not. The amiable club displayed a rather lackadaisical approach to maintenance: The scallop of sand by the shaded dining-room deck needed a good raking; the grass behind the beach could have used reseeding.

The ad hoc collection of buildings clumped beside the dock and the pool and out on the watery spit lacks cohesion. What accounts for the club's inimitable spark? The life-raft intimacy engendered by its isolation—surrounded as it is by sand and mangroves—and the friendliness of the buoyant local staff. The largely repeat crowd seemed deliriously happy, never more so than around seven, when they packed into the bar, which was papered with dollar bills and festooned with tattered yacht-club flags. The bartender, golden threads aglitter in her corn-rowed hair, handed us a couple

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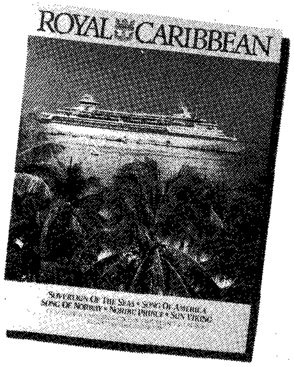

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Photograph by Scott E. Stuckey.

of Tipsy Turtles with a tired smile. The night before, all hands had jumped up long and energetically to the reggae beat of the Gully Roosters.

In the cozy, wood-paneled dining room, neither the chalky, out-of-season crayfish nor the muttony lamb in my pungent (but condimentless) curry dampened my mood. But next day, I hiked to nearby Bluff House for a well-prepared dinner: chili-zapped grouper-scallop-conch Newburg and slices of rare flank steak with bacon-sautéed potatoes and fresh spinach. At our circular table for ten, the wine flowed freely and a couple of raconteurs fueled the witty repartee.

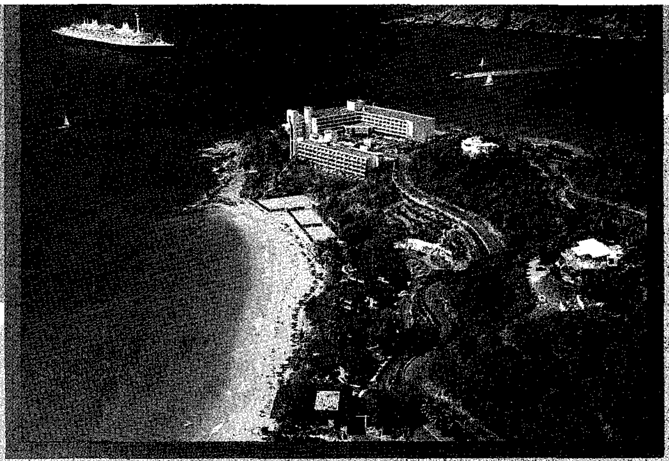
Lunch at the club was sketchy. There was no lime, lemon, or tartar sauce for the cracked conch, and they were out of coffee. But we all pulled our porch chairs up to first-rate breakfasts: sweet honeydew, moist cheddar omelets over warm slices of lightly smoked ham, and buttery grits.

Laze on your deck or hop a water taxi to fetching New Plymouth, founded by British loyalists fleeing the American Revolution. Sportfishermen wade the bonefish flats and angle for marlin beyond the reef. Brendal's Dive Shop canceled my snorkeling trip (not enough takers), so I had a tranquil float in circular Coco Bay, then walked ten minutes beyond to the long Atlantic beach and the snorkeling reef. There's Windsurfing and tennis . . . but Green Turtle's strong suit is serving up a yeasty good time.

Green Turtle Club, Abaco, the Bahamas (809-367-2572). From December 20, 1988, through April 15, 1989, rooms are $135 per night, double occupancy; suites sleeping up to five are $150 per night; one-bedroom housekeeping units sleeping up to six are $250 per night, units sleeping up to ten are $375 per night. Add $36 per day per adult for breakfast and dinner, and 6 percent tax. The club is closed from early September through mid-November. A.E., M.C., V. —J.C.

GOOD BUYS

INCREASINGLY, WILY TRAVELERS to the Caribbean have been vacationing in condominium apartments rather than hotels. Visitors may not feel quite as carefree in a condominium—they may have to make the bed or pick up after themselves. But some condominiums have their own cafés, and many are within a short walk or drive of the best restaurants on the island, so guests can eat all their meals out and thus simulate a hotel vacation. Happily, the condominium stay will probably cost far less than a sojourn in a hotel, even if visitors dine out regularly and have to rent a car to get to res-



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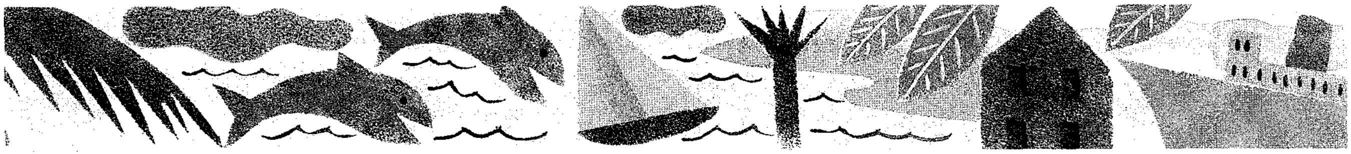


taurants. (Also, the quarters are likely to be much more spacious.) And there are so many amenities at some of the newer condominiums that you may not even notice you're not at a posh resort.

Carimar Beach Club, on Anguilla, is like that. It is a 2.5-acre, 23-apartment property, solidly constructed, beautifully designed, and wonderfully run. And what a location—some 200 yards from the magnificent Malliouhana and on the same glorious, sparsely developed beach. (Interestingly, guests at the apartment complex feel they have a slight edge over those at the hotel because Carimar is at sea level, whereas Malliouhana sits on a cliff.)

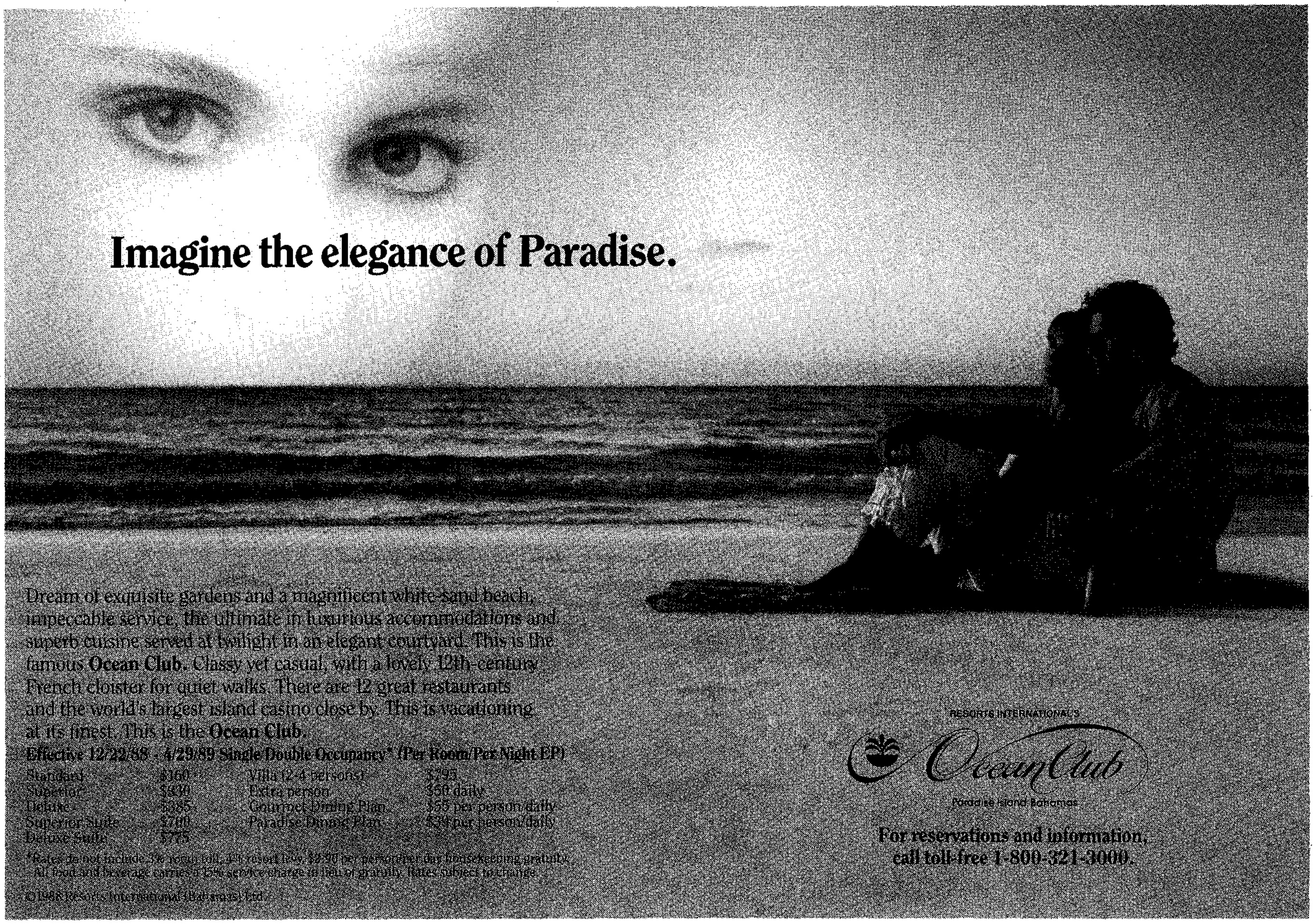
The lodgings at Carimar are, for the most part, two-bedroom apartments built Mediterranean-style, with red tile roofs, white stucco walls, Moorish arches, and bits of dark wood trim. Six of the apartments have sea views. The rest face a pretty courtyard planted with palms and a debauch of hibiscus and croton. And all have balconies or patios.

Inside, there's a great deal of space: sprawling living-dining rooms that open onto the balconies or patios, large master bedrooms, sizable kitchenettes, and second bedrooms that amply house two twin beds. The furniture is new and attractive—thick-sided upholstered rattan couches, glass-topped dining tables with unusually comfortable chairs, plenty of low-slung white bureaus. Decorations are, of course, up to the owners. The rooms I stayed in had intricate Moroccan-style rugs covering their white quarry-tile floors, and walls hung with masterly photographs of Anguillan scenes.

There's tennis at Carimar—two courts. There's free snorkeling equipment, and rentals of other sports equipment can easily be arranged. And the place has snap and sparkle. Maids come in daily and clean the rooms to a fare-thee-well. Ceiling fans (there's no air-conditioning, but I didn't notice its lack) spin noiselessly. A basin of water in which to dip sandy feet sits precisely in the spot where you'd first think to look for one. Carimar is managed by an amiable, energetic Anguillan named Dorothea Richardson, and nothing seems to escape her eye.

If you think you'll want to dine in, call Richardson with a list before you arrive and she or one of her staff will do your marketing for you. Or go to a nearby grocery. But be sure to try some of the island's wonderful restaurants—for instance, Pappagallo, where a Bolognese chef cooks West Indian foods Italian-style, delivering such treasures as rosemary-redolent yellowtail baked in a bag or penne topped with a sauce of conch. Try Lucy's Harbour View, where you can sample true Anguillan specialties. Particularly good are the fish soup and the sautéed snapper. And certainly don't forget to have lunch at Coccoloba.

Carimar Beach Club, c/o Scott Calder International, Inc., 152 Madison Avenue, New York, New York 10016 (535-9530; or call Anguilla: 809-497-6881). From December 15, 1988, through April 15, 1989, a two-bedroom apartment, sleeping up to five, is $350 per night; the three-bedroom apartment, sleeping up to six, is $525 per night; a two-bedroom apartment can be



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*Rates do not include 3% room tax, 4% resort levy, $2.90 per person/per day housekeeping gratuity. All food and beverage carries a 15% service charge in lieu of gratuity. Rates subject to change.

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partitioned into a one-bedroom, sleeping two, for $260 per night. Add 8 percent tax and 10 percent service charge. Apartments are available all year. A.E., M.C., V. —L.W.

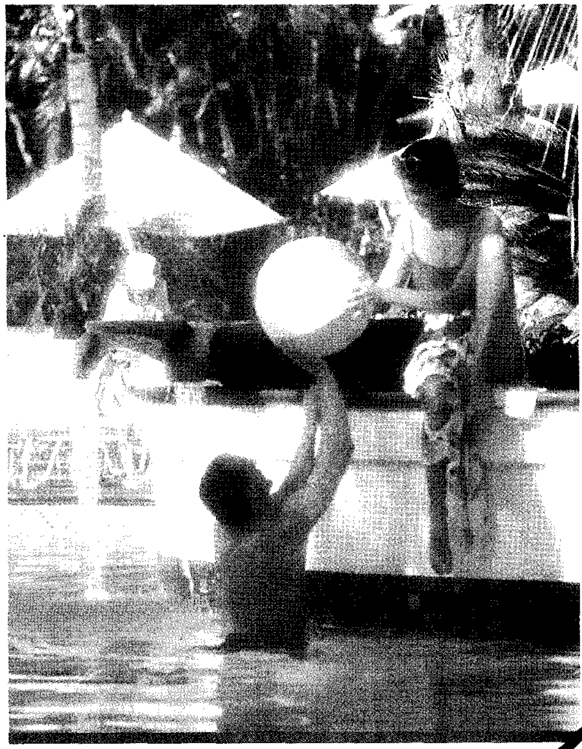
I'D NEVER BEEN TO ST. JOHN IN the U.S. Virgin Islands before this year, but I thought I knew what it was going to be like. It would be a tranquil, idyllic spot. I'd formed this idea by reading publicity brochures about the island. "Three quarters of our gorgeous island belongs to all of us, because it's U.S. National Park Land," spouts the St. John map that the tourist office gives out. "We have the most beautiful scenery in the Caribbean. Most of it unspoiled and natural."

Gee, wow, was I disappointed. St. John is dirty, crowded, and turbulent. Three fourths of it is woefully overdeveloped and poorly zoned. As to the parkland, its heavily trafficked roads are laden with tour buses that periodically disgorge great clusters of tourists onto the so-so (as Caribbean beaches go) beaches. A tip to the tourist: Dozens upon dozens of Caribbean islands look more like parks—though their land isn't national parkland—than this island does.

There's more bad news. Prices are very high here. Last winter, a large hotel on the island was charging over $500 a day for an ordinary-looking room and three pedestrian meals. Renting a small Japanese car cost me $50 a day, plus $10 a day for insurance—one third more than it cost me on Anguilla to rent a roomier Japanese car.

Still, if visitors stay in a condominium, they can manage not to be bankrupted. And if they aren't being bankrupted, they can stop noticing how crowded the island is and start enjoying the boons that spring from the fact that St. John is a national park—such things as hiking trails in the mountains and signposted underwater coral-gazing trails in the sea.

Gallows Point, on a peninsula at a relatively quiet end of Cruz Bay, the main town, is a lovely condominium complex. It consists of 60 one-bedroom garden and loft condominium suites housed in fifteen two-story Georgian-style buildings on a tiny parcel of land—just five acres. But the property is so attractively landscaped, the cottages so cleverly arranged, that even at the height of the season, when most of the condominiums are occupied, the place doesn't feel crowded.



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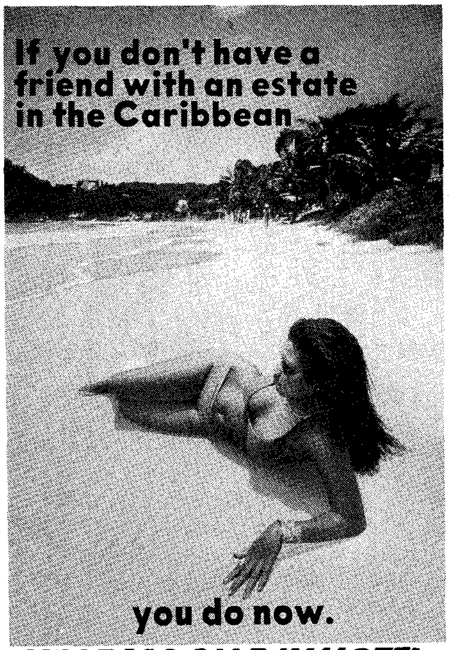

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The design of this very handsome complex was inspired by old West Indian townhouses, and it has their graceful touches. Fan-shaped windows. Louvered doors. Latticework trim. Ribbed tin roofs. Terra-cotta-tiled terraces. And every one of the terraces has a sea view.

Inside, the rooms are stylishly furnished, with unusually comfortable rattan couches and chairs, firm beds, bright curtains. Some have lovely paintings. The apartment I stayed in was rich in Polynesian masks and South American tapestries.

Gallows Point has many outdoor charms, as well. There's a small but extremely pretty swimming pool, a rocky but dramatic beach, and a little gazebo in which to sit and gaze westward at the spectacular sunsets.

At mealtimes, you can cook your own food (the kitchens are beautifully equipped). Or you can dine at Ellington's, a restaurant on Gallows Point's grounds. It's very pretty, decorated with old maps, and its balcony—a very popular spot—has romantic views of the sea. The food is American: "broasted" chicken, barbecued ribs, seafood Newburg, eggs Benedict. Not bad, but not great either.

Still, the beauty of a condominium vacation is that you can eat at a variety of places. My favorite meal on St. John was a lunch at Caneel Bay, where the ubiquitous lobster salad of the islands, mixed with papaya, awakened even my shellfish-jaded palate.

Gallows Point, Box 58, Cruz Bay, St. John, U.S. Virgin Islands 00830 (809-776-6434). From December 19, 1988, through April 9, 1989, a one-bedroom suite, sleeping up to four, costs $200 to $250 per night. Meals are not included. Add 7.5 percent tax. The complex is open all year. A.E., D.C., M.C., V. —**L.W.**

Cheap

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ONCE UPON A TIME, UNPRETENtious resorts flourished in the Caribbean. Now they are almost extinct, and theatricality is in. Last April, however, I discovered a well-run retreat that hews to the simple virtues—the winsome **Abaco Inn** on Elbow Cay, one of the Bahamas' relatively unreconstructed Out (Family) Islands.

It's the incomparable natural setting that really stuns you. At the end of a 90-minute hopscotch—via taxi, launch, and van—from the Marsh Harbor Airport on Great Abaco, I bounced down Elbow Cay's narrow spine to the inn's weathered stone-and-shingle lodge. Cresting a sandy rise, the lodge seemed suspended

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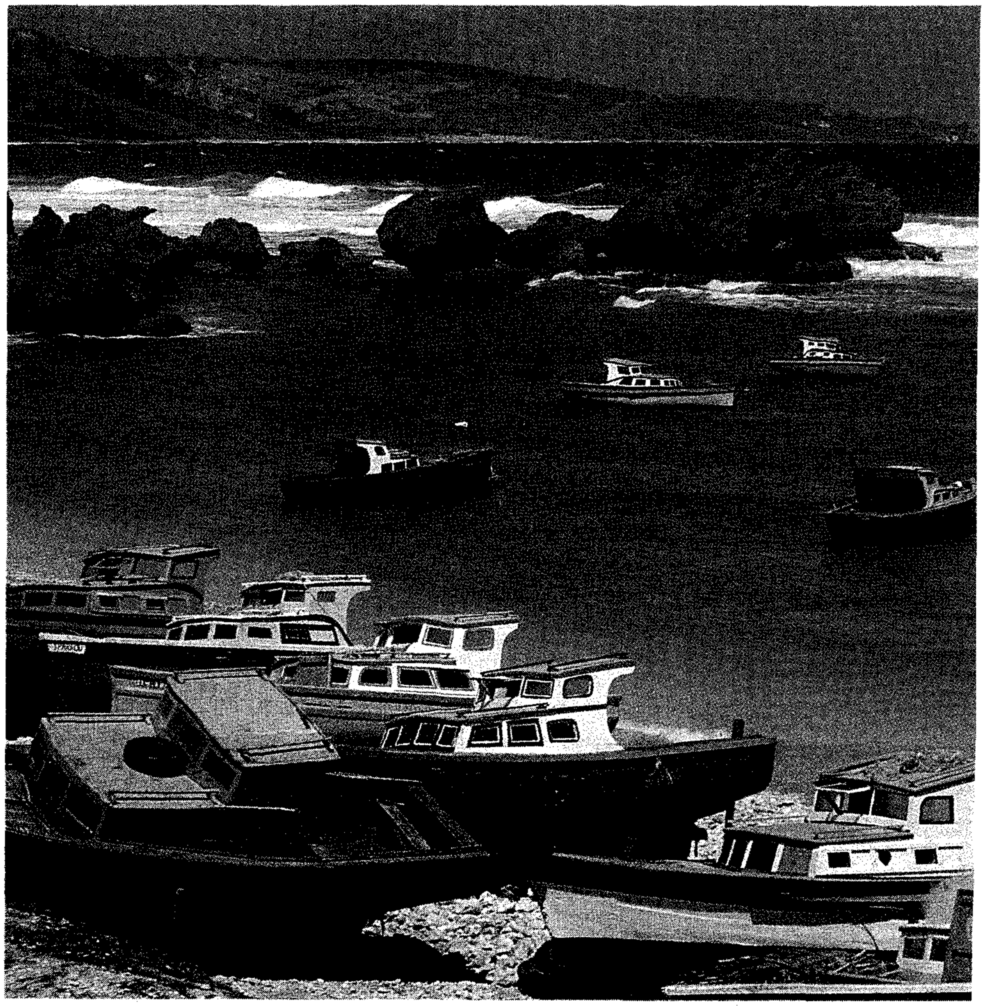


between the turbulent Atlantic and the still waters of the pale aquamarine bay.

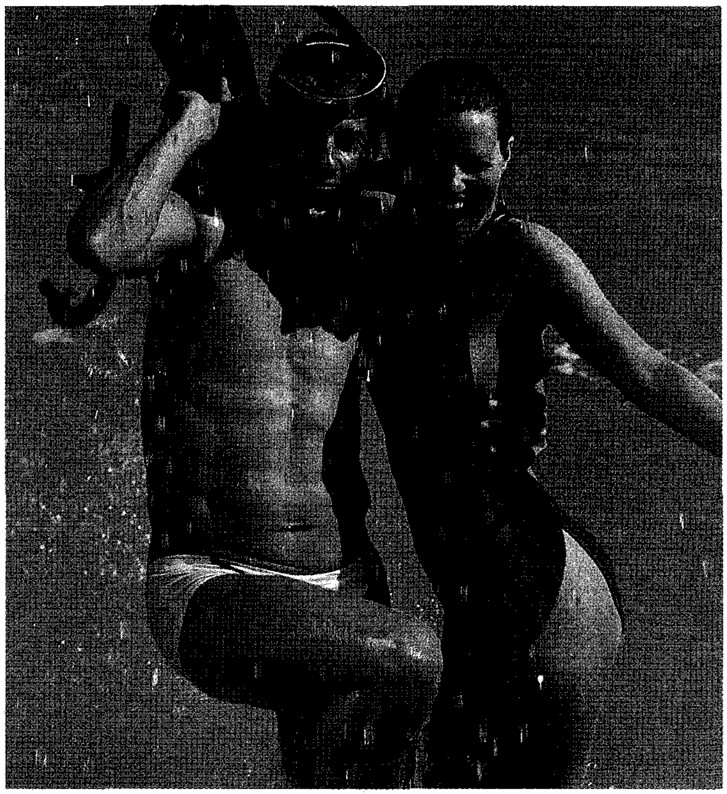
A short walk away, the low, five-room unit overlooking White Sound from beneath causerina pines might be ideal for families, but I found these newer rooms, to which I was first assigned, bland. Better by far were the rustic quarters in the three shingled cottages built upon the rise 22 years ago by a shipwright from Man-o-War Cay.

Number four (of six) had a dramatic sea-and-sound exposure and an outdoor living room to boot: webbed chairs, a table, and a hammock sequestered in a jungly clearing. My not too Spartan whitewashed room, with its crisp striped coverlets and the sensible rush mats on the floor, was well stocked with paperbacks. I read and dozed and daydreamed. An occasional lizard flicked into view; shells strolled by on tiny hermit-crab legs. Evenings, I followed a sandy path through silver buttonwood and succulents to the convivial bar, with its view of the sunset, for rummy Bahama Breezes and peerless conch fritters.

Meals are served on the coral-rock porch fronting the breakers. Hurricane-lamp light and big, well-spaced tables heightened expectations, but the food, while bountiful, was not up to the scene. Surf & Turf, Quail & Tail, and the other formularized entrées lacked sparkle: A too-sweet raisin sauce covered both the tough little quail and the overcooked duck; the seasoned salt on the crayfish tail was cloying. Desserts proved better, especially a satisfying pudding made with lots of fresh coconut. Ruth Maury, the inn's competent owner, informed me one morning that the Cruising Club of America was coming to lunch, diplomatically suggesting a visit to Hope Town. Around noon, as Walter Cronkite climbed out of the van, I stepped in.

Lovely GRACIOUS OLD WEST INDIAN TOWNHOUSES INSPIRED THE DESIGN OF THE HANDSOME GALLOWS POINT COMPLEX.

Hope Town is one of the beguiling Bahamian villages founded by British loyalists. A picturesque candy-striped lighthouse guards the harbor entrance, and the clapboard cottages are as colorful as the tropical blooms behind their picket fences. Zipping by whaler past a harborful of notable sailing yachts, I arrived at



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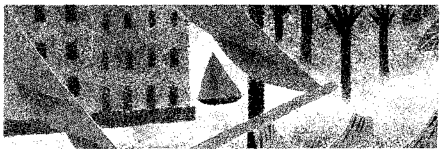

Club Soleil for the freshest "cracked" (pounded, battered, and fried) conch of the trip.

Other than a Hope Town ramble and perhaps a snorkeling trip to Sandy Key arranged by Ruth's comely assistant-manager nieces Cha and Jane, I saw no reason to leave to scuba dive, fish, or let the inn arrange a rental of a small boat. Awake to surfers riding the waves on Boogie Boards and immerse yourself in water for the day: Take a dip in the pool set into the jagged coral shore, or a lazy swim in the sound; spend a vigorous half-hour in liquid Prell-colored breakers. Come nightfall, tilt back against the sun-warmed shingles and watch the cascading sea foam beneath a waning moon.

Abaco Inn, Hope Town, Elbow Cay, Abaco, the Bahamas (809-366-0133). From December 15, 1988, through April 17, 1989, a room is $115 per night, double occupancy, or $105 per night, single occupancy, excepting the month of January 1989, during which a room is $95 per night, double occupancy, or $89 per night, single occupancy. No meals are included. A full breakfast and dinner cost an additional $29 per person per day. Add 6 percent tax and 15 percent service charge. The inn will be closed from September 10 to October 15, 1989. M.C., V. —J.C.

BEGUILING BARGAINS

THE DC-3 BRAKED BESIDE A thatched hut on the mountainous Bay Island of Guanaja, off the coast of Honduras. Thirty-five minutes from the port of La Ceiba and the banana groves and neat pineapple fields of the Honduras mainland, I found myself on a roadless tropical island set in the crystalline shallows of the world's second-longest barrier reef.

Little known to all but divers, the six Bay Islands anchor this reef, which stretches from the tip of the Yucatan Peninsula to Honduras. Isolated Guanaja (Gwah-*nah*-ha), touted as the last the-way-the-Caribbean-used-to-be island, may well be the ultimate Caribbean getaway for the more adventurous traveler who has packed a carry-on bag with insect spray *and* bathing suits. Thus fortified against no-see-ums and no-show luggage, you have two compelling resorts from which to choose.

Last March, my wake-up call at **Posada del Sol** came at about 7:30 A.M., when

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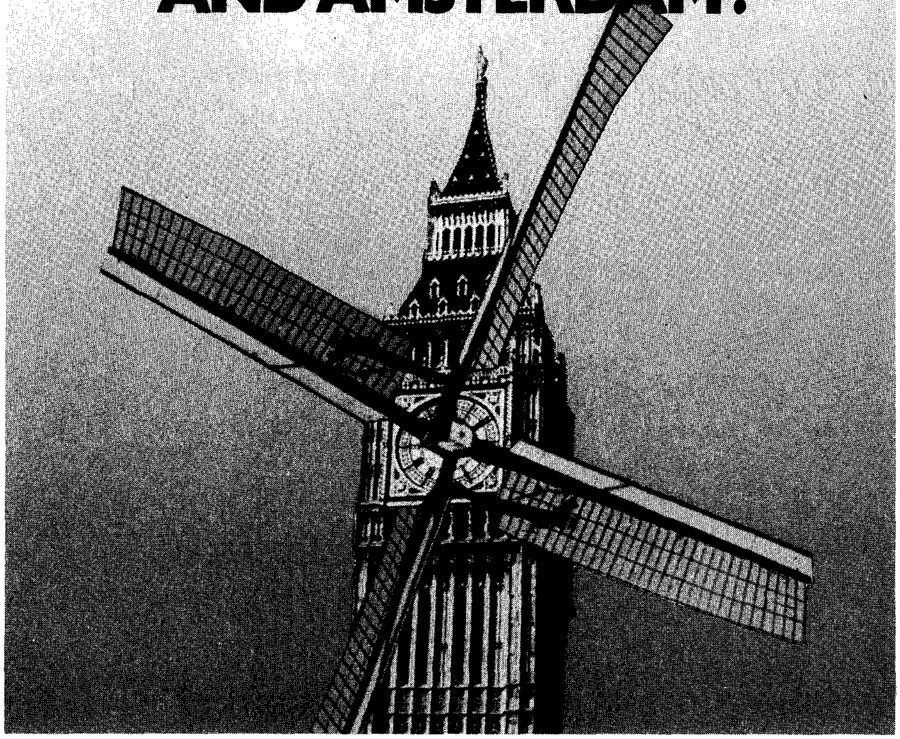
WHAT DO YOU GET WHEN YOU MIX LONDON AND AMSTERDAM?



half a dozen parrots whistling and cackling "Hello, hello, hello" were placed on perches in the mango trees outside my door. Dive boats leave at 8:30, and in the mahogany-and-redondo-trimmed dining room the guests were stoking up on just about anything they wanted, served swiftly by pleasant Bay Islanders, the bilingual descendants of English-speaking pirates and slaves as well as Spanish colonists. Guanaja residents also man the dive boats. By the time Posada's twin 42-foot craft pulled out, non-divers were hard at rest in the hammocks.

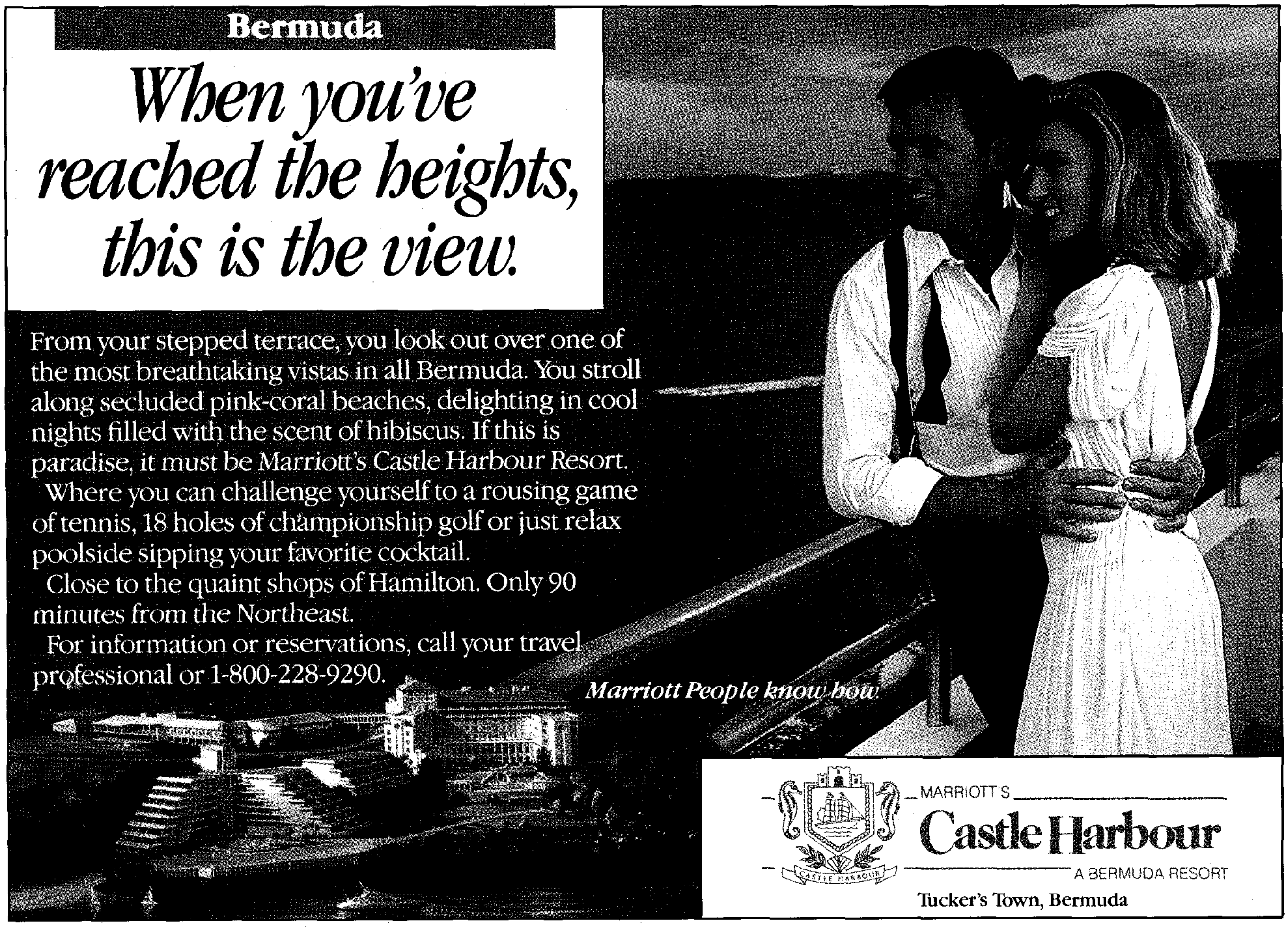
Appropriately Central American, the "Inn of the Sun" incorporates an elevated deck on which the hotel's public areas and pool and twelve of its eighteen bedrooms rest—partially sheathed by a terra-cotta-and-stucco façade. From this enormous platform wedged into the base of Mount Stanley, you look straight down through the crowns of palms over the glass-clear Caribbean. The fully seasoned two-year-old dive resort, on the former estate of a Canadian industrialist, is professionally run and predictable.

Casual PARROTS CRY HELLO, GUESTS ARE EXCEEDINGLY SOCIABLE, AT POSADA DEL SOL.

My spotless room—a paean to the sixties, with avocado shag throws and a photomural of sun-shot aspens—was tidied up by the time the divers reappeared at noon. (Since my visit, rooms have been redecorated in a Spanish hacienda style featuring tile, marble, and redondo wood and bright pastel rugs.) Tasty meals, such as a *típico* lunch of spicy picadilla on Honduran tortillas, were served, and the dive boats (captained by roundly praised dive masters) left on schedule.

Maybe divers have more fun. I hadn't experienced such camaraderie at a Caribbean resort. Guests pushed tables together to share homey meals: a purée-of-black-bean soup, an assertive wine-and-mushroom gravy on fillet of beef, outstanding batter-fried grouper with a fresh-coconut coating. The petroleum engineer from Alaska, the Bronx machinist, the Colorado lady cop, and the Chicago surgeon all seemed to agree with the Denver psychologist, who proclaimed, "In fifteen years of diving, this is the most attractive place I've found."

About the diving there was less unanimity. Some raved. Some said it didn't compare with Cozumel or the Caymans. Others complained about the wind, which, when it blew, meant an hour-long trip to dive on Guanaja's leeward side. I found the wind a blessing: It



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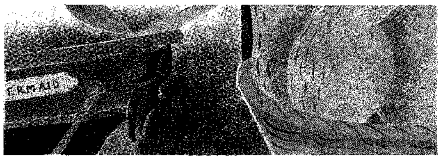


kept the bugs away. Divers and non-divers alike played Pictionary in the bar, swigged Honduran Salvavida beer at umbrella-shaded tables, and tripped around Guanaja on a 36-foot boat.

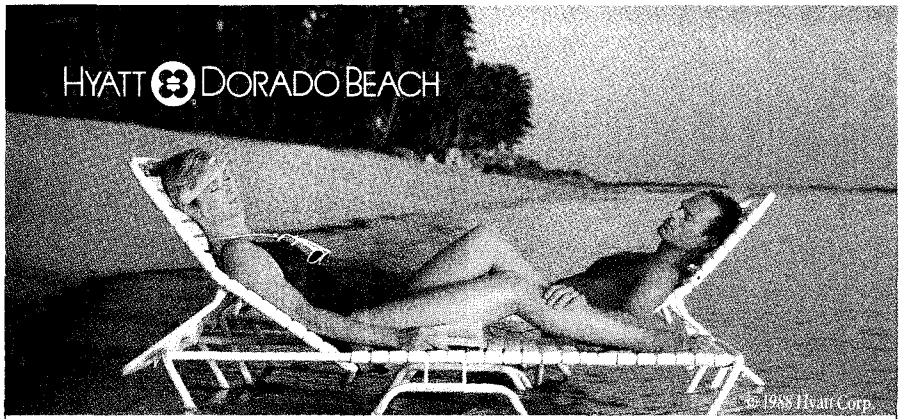
The Posada provides non-divers with diversions aplenty. All the shrimp we could peel and crusty fried chicken were the provisions for a satisfying picnic followed by snorkeling at Michael's Rock, which was not far from the spot where Columbus landed in 1502. Guests with boots or sneakers hiked the craggy, orchid-lined trail up Big Gulley to admire the waterfall and the staggering view. We tripped to Bonacca Town, Guanaja's astonishing "capital," an entire cay standing on stilts. There's tennis and the angler's quest for the elusive bonefish (bring strong shoes).

The sturdy Posada del Sol insulates you somewhat from Guanaja's tropical wilderness; at the tree-house-inspired Bayman Bay Club (see below), you're *in* the scenery.

Posada del Sol, 171 West Blue Heron Boulevard, Riviera Beach, Florida 33404 (800-642-DIVE). From January 1 through May 26, 1989, a seven-night package is $875, $730 for a non-diver, double occupancy. Daily rates are $160 for a diver, $135 for a non-diver, double occupancy. Rates include three meals a day, three boat dives a day, and transfers. The inn is open all year. A.E. —J.C.

BANANA FRONDS AND SPIKY bamboo and breadfruit trees obscure the fourteen pine cabins and open-slat **Bayman Bay** clubhouse as you approach Guanaja's leeward shore from the water. In thirteen years, ex–Green Beret Tom Fouke has created a Caribbean resort adapted to its hillside perch. Connected by a network of boardwalks and stairs, the weathered buildings are in perfect harmony with their jungly surroundings.

After chuffing up 67 stairs, I paused in the quadrangular main building strewn with Guatemalan textiles, then thumped along the planking to No. 8. My screened and louvered one-room shack was distinguished more by its water view than by its simple wooden furniture. Generated electricity ran the fan, the bed lamp, and the water heater for showers that rained through slats in the bathroom onto plants below. Navy-blue sheets, a handwoven spread, a framed Panamanian mola, and Honduras travel posters completed the scene, which lacked only a string hammock on the shaded deck—



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WHAT DO YOU GET WHEN YOU MIX PARIS AND AMSTERDAM?

and three of the cabins do have them.

Bayman Bay is scuba-oriented. From the 40-foot *Nimitz,* I snorkeled over air bubbles as divers plummeted from shallows to sapphire depths at the Pinnacles, and again, later, as they threaded the coral chasms to Paradise. Next evening, thanks to an in-house photo lab, photographers screened slides of the dives. Diver guests praised the abundance of soft coral and plant life found at numerous sites close to the club.

"Vacationers" aren't slighted. Attractions abound between the pristine ivory beach and Nursery Reef, where I sighted octopuses, blowfish, and red Christmas worms among the undulating sea fans. A 300-book library, regulation pool table, and handcrafted board games accommodate guests on the lodge's top floor, above which the world's most perfectly placed hammock hangs in a small tower.

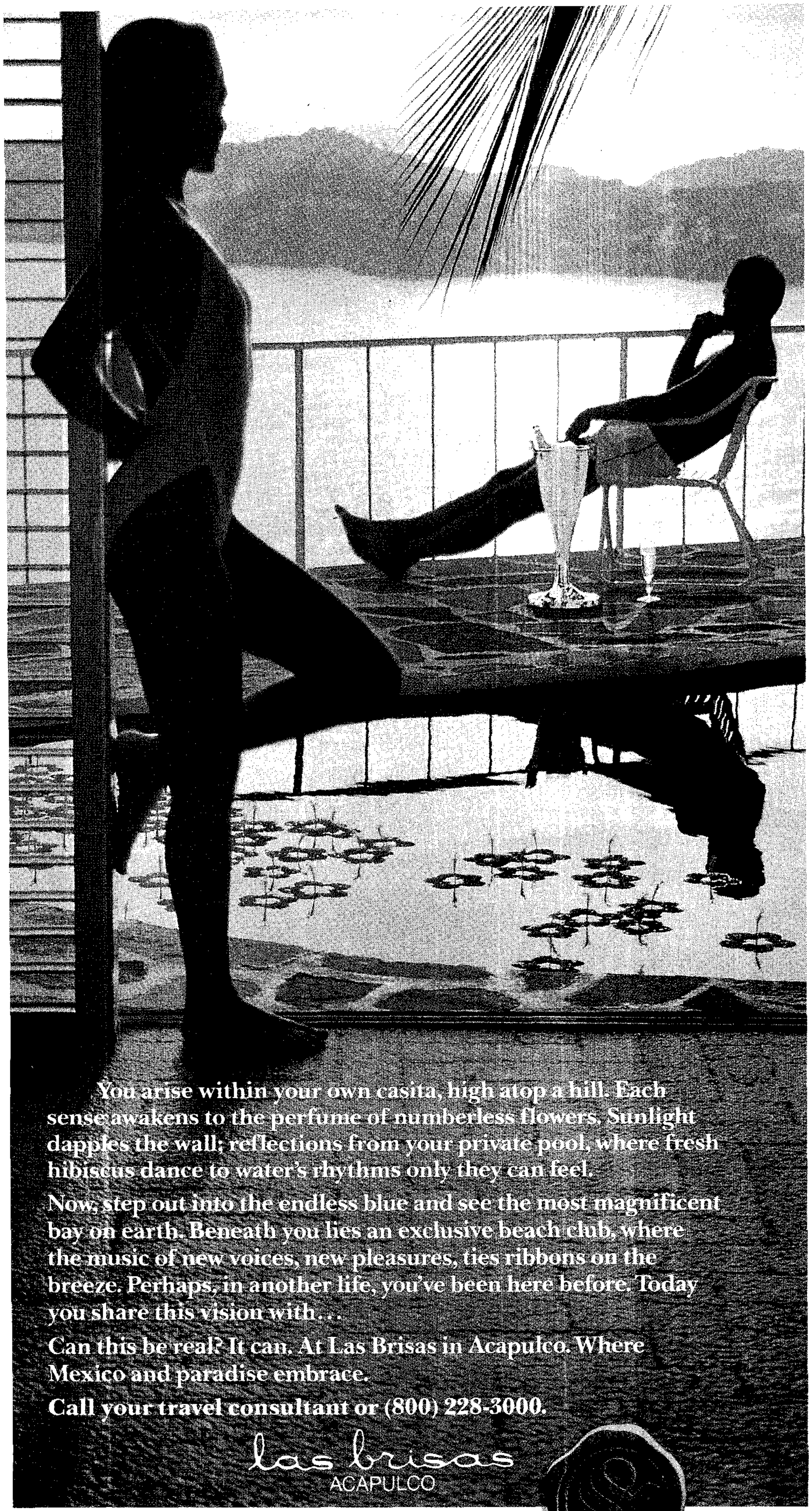
A sophisticated bunch of seasoned divers in faded T-shirts touting Belize, Bonaire, and other diver haunts set the tone. This *Big Chill* crowd sat in deck chairs around tables for eight or twelve, exchanging reef tales, tanned and glistening with Avon's Skin-So-Soft, the latest word in bug repellent. (I also used 1 percent cortisone lotion or Benadryl—both prescription drugs—to soothe post-bite itching when I visited last March.)

Around 7 P.M., we helped ourselves to a hearty split-pea soup with croutons and bacon. A half-hour later, more or less, the entrée appeared: fresh grouper one night, a succulent snapper à l'orange zapped with hot pepper the next. Good desserts, especially the coconut-topped banana pie, followed.

There *is* a somewhat cavalier attitude about mealtimes, but that hardly fazed the guests, who were, after all, aficionados of the offbeat. Besides, the innovative meals were great. The breakfast bell rang at 7 A.M.; the huevos revueltos, black beans, and sautéed mortadella and onion mix appeared at 7:35. Lunch, scheduled for 12:15, was most likely set out around 1 P.M. But what a lunch: empanadas; tostadas topped with minced meat, grated cheese, hard-boiled egg, and hot sauce; guacamole; and Honduran tortillas. Nacional beer was the accompaniment, chunks of sweet watermelon the dessert.

On Guanaja, you boat to the entertainment. Saturday nights, by all accounts, the Bonacca disco really rips, but I had to reboard the DC-3. The new airport on nearby Roatan will soon be ready for jumbo jets. With luck, the ripple effect won't hit Guanaja for years.

Bayman Bay Club, 801 S.E. 16th Court, No. 2, Fort Lauderdale, Florida 33316 (800-524-1823). From January 1 through April 4, 1989, a seven-night dive package is $650 for a diver or $550 for a non-diver, double occupancy. Daily rates are $105 for a diver, $85 for a non-diver, double



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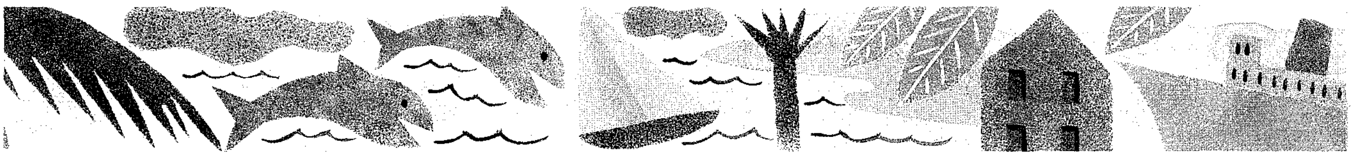

occupancy. Rates include three meals per day, two boat dives per day, taxes, and transfers. The hotel is open all year. No credit cards. —J.C.

HAVING EXPRESSED AN AVERSION to St. John, I should point out that its eastern end—as distant as possible from bustling Cruz Bay—almost lives up to the island's reputation for being unspoiled and natural. Here few tourist buses come, and the roads seem trammeled only by donkeys and goats. Here waterfront land doesn't sprout snack bars and boutiques but allows access to undeveloped rocky promontories, sabers of elegant cactus, and mysterious mangrove swamps.

There's a wonderful place in which to enjoy this part—for my money, the best part—of St. John. It's **Estate Zootenvaal,** a complex of four little houses close to the remote town of Coral Bay.

Zootenvaal's houses are set, entirely separate from one another, either at water's edge or on a knoll that affords great views of the sea. Three are one-bedroom affairs; the fourth has two bedrooms. In each, the day bed in the living room provides an extra room's sleeping accommodations.

Simplicity dominates. Walls are painted cinder blocks. Dining-room floors are painted concrete. But the decorations are tasteful: white wicker couches, colorful cotton cushions, low-hanging Japanese paper light shades, Danish yarn rugs. Moreover, the houses are spotless. And their kitchens are well equipped and gracious, with white Arzberg china and sleek Danish flatware.

Most people who come to Zootenvaal are interested in an inexpensive vacation, and although the region boasts a few countrified restaurants, guests cook their own meals. But cooking can be complicated here. St. John has few grocery stores. And you may have limited cash once you leave the supermarket. The U.S. Virgin Islands' Department of Labor recently compared food prices on the islands with those in Washington, D.C. Fresh fruit and vegetables were 27 percent higher; cereal, baked goods, and processed fruits and vegetables were 49 percent higher.

Still, Zootenvaal is a bargain as lovely, privacy-affording spots go in the Caribbean. What do you do there? Charter a sailboat in Coral Bay and tour the neighboring islands. Swim or snorkel from the estate's small but attractive private beach. Or just loll on your private porch, reading books from the excellent library that is maintained in the estate's office.

You'll feel eminently peaceful. Which is as it should be: *Zootenvaal* is a play on the Dutch phrase for "sweet valley."

Estate Zootenvaal, Hurricane Hole, St. John, U.S.V.I. 00830 (809-776-6321). From December 1, 1988, through April 30, 1989, rates are $140 per day, or $800 for a week, for a one-bedroom house, double occupancy. The charge for any additional guest is $25 per day. No meals are included. Add 7.5 percent tax. The estate is open all year. No credit cards. —L.W.

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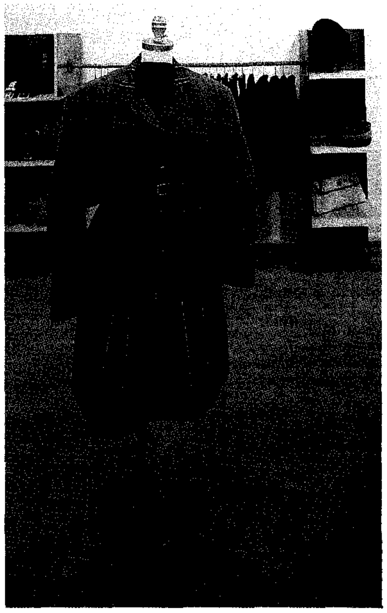
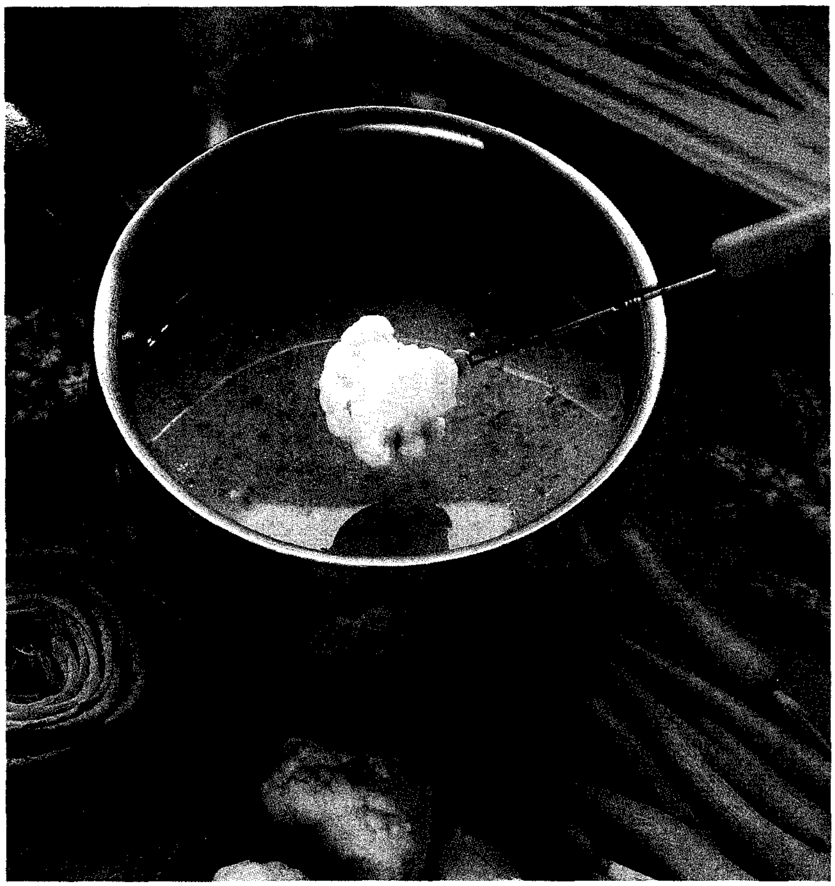
By Corky Pollan

A Clothes Call

A shade too quiet to be dubbed *dernier cri* and a bit too classic, perhaps, for the *branche* set, Outre Mer's French fashions appeal nonetheless to New Yorkers searching for au courant clothing. Owner Raymond Chochana and his sister Irene, the manager, have filled their Spartan but winning shop with the creations of seven young French designers, plus those of our own Carbonell and Robespierre. Among the stylish mix are nubby wool jackets, high-waisted slacks, princess dresses, and beautifully cut coats. Bags, in tribute to their French origin, come shaped like Eiffel Towers, and there are hats made from ties (wool slacks, $164 to $222; dresses, $131 to $345; and coats, $345 to $568).
OUTRE MER/*91 Spring Street/966-1046*





In the Heat of the Bite

When the cold wind blows, it's time for a bath of hot garlic, oil, and anchovy—a bagna cauda. Your taste buds will tingle and throb with this lusty heat, and the winter vegetables get a dip, too: white Holland asparagus, cardoons with an artichoke taste, green broccoli (purple broccoli), white cauliflower (purple, too), and giant artichokes (all steamed and surrounding the bagna cauda). Select the fresh veggies you want and dive into a delicious bath (bagna cauda $3.99 a pint, but ask for a quart). **—Barbara Costikyan**
BALDUCCI'S/*424 Avenue of the Americas, at 9th Street/673-2600*

Dishful Thinking

What's hot? Carol DeForest's hot-pepper plates, of course! A Tennessee sculptor who was influenced by the Talavera style of the Puebla potters of Mexico, DeForest adds a thick white glaze to terra-cotta pottery, then hand-paints it with fiery jalapeño peppers and creates snappy plates that promise to add spice to any dinner table (from $34 for a salad plate to $42 for a dinner plate to $75 for a platter).
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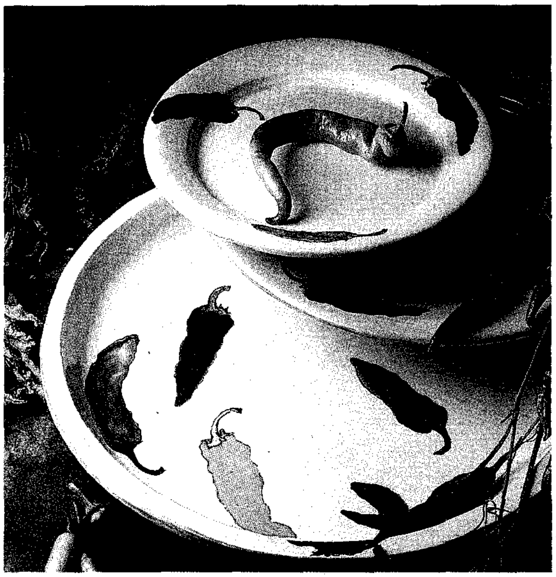

Photographs: bottom left, Andrew Garn; bottom right, Paul Lachenauer; top, Togashi. Pot: courtesy of Broadway Panhandler.

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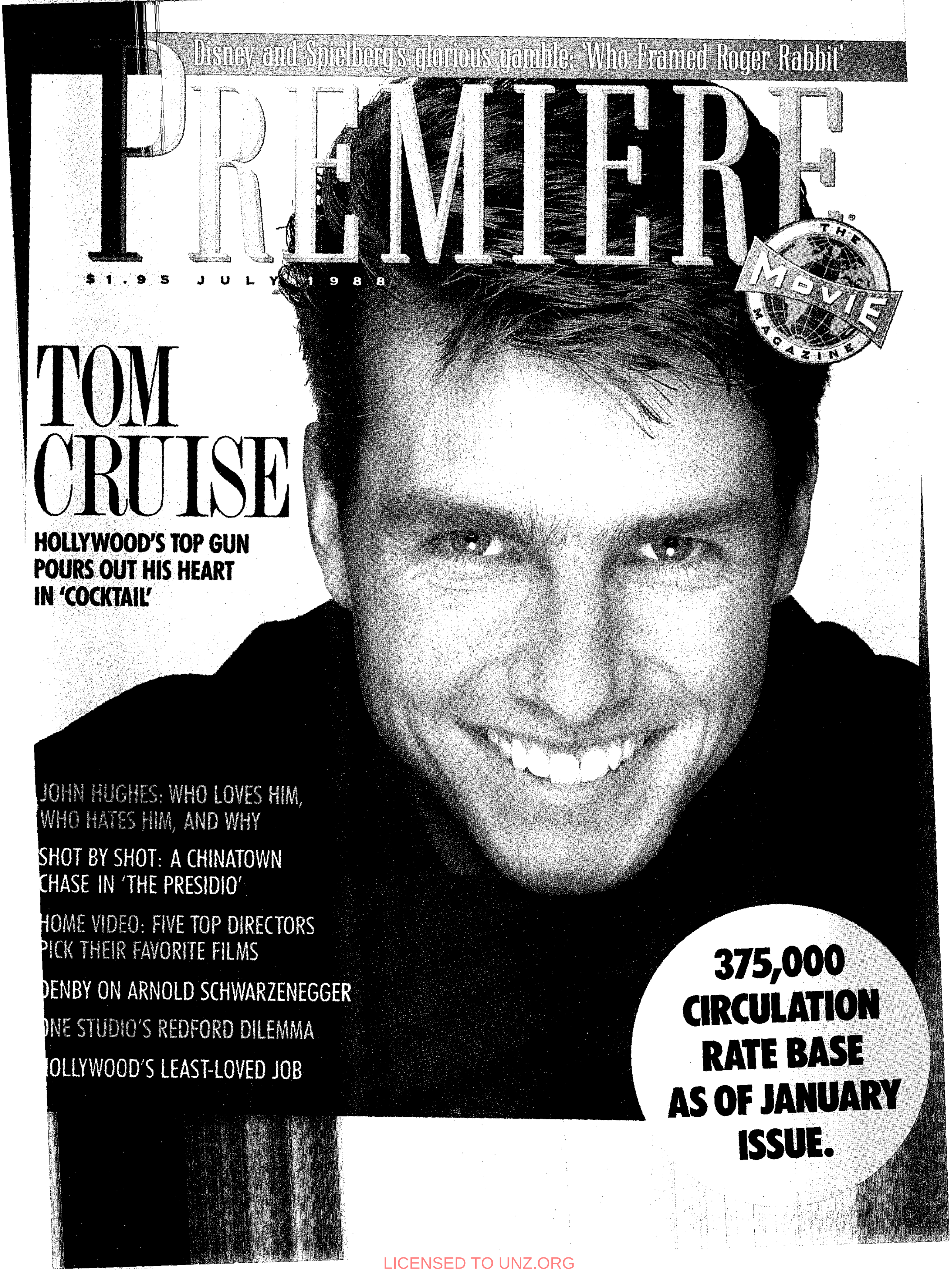

Disney and Spielberg's glorious gamble: 'Who Framed Roger Rabbit'

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TOM CRUISE

HOLLYWOOD'S TOP GUN POURS OUT HIS HEART IN 'COCKTAIL'

JOHN HUGHES: WHO LOVES HIM, WHO HATES HIM, AND WHY

SHOT BY SHOT: A CHINATOWN CHASE IN 'THE PRESIDIO'

HOME VIDEO: FIVE TOP DIRECTORS PICK THEIR FAVORITE FILMS

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ONE STUDIO'S REDFORD DILEMMA

OLLYWOOD'S LEAST-LOVED JOB

375,000 CIRCULATION RATE BASE AS OF JANUARY ISSUE.

Television/John Leonard

TRIVIAL PURSUITS

"...The offense of *The Great Escape II* is its trivializing. *Internal Affairs* is listless. *Knightwatch* has a post-apocalypse air..."

INTO THE WOODS: *Donald Pleasence and Michael Nader in* The Great Escape II.

The Great Escape II: The Untold Story (Sunday, November 6, and Monday, November 7; 9 to 11 P.M.; NBC) is a cautionary tale. Over the course of 50 years, a single fable of prisoners of war has devolved from profound art to crackerjack entertainment to lackluster shoot-'em-up. In Jean Renoir's *La Grande Illusion* (1937), Germans chose not to shoot an escaping Jean Gabin once he'd crossed the border into a neutral country. In *The Great Escape* (1963), the same Germans shot almost everybody except Steve McQueen. In *Untold Story,* Christopher Reeve, a one-man Nuremberg trial with a Stacy Keach mustache, returns to Germany after the Second World War to waste the Gestapo leather boys who murdered Ian McShane and Charles Haid, contrary to most Geneva conventions.

Reeve is assisted in this vengefulness by an American airman (Michael Nader), a French chanteuse (Mijou Kovacs), a cop turned lawyer (Judd Hirsch), and Winston Churchill. He is opposed by Donald Pleasence, who was a good guy in the original *Great Escape,* and by our own OSS, which wants to use the Nazis against the Commies. I miss Renoir and Gabin. Who doesn't? I also miss McQueen, James Garner, Charles Bronson, Richard Attenborough, and the refining intelligence that made the original *Great Escape* as much a text on prison-camp sociology as an action thriller. The offense of *Untold Story* is its routine trivializing. By the time he returned to Germany, Reeve ought to have known that killing escaped prisoners of war was the least of Nazi sins, and that Nuremberg meant something more than *Death Wish.*

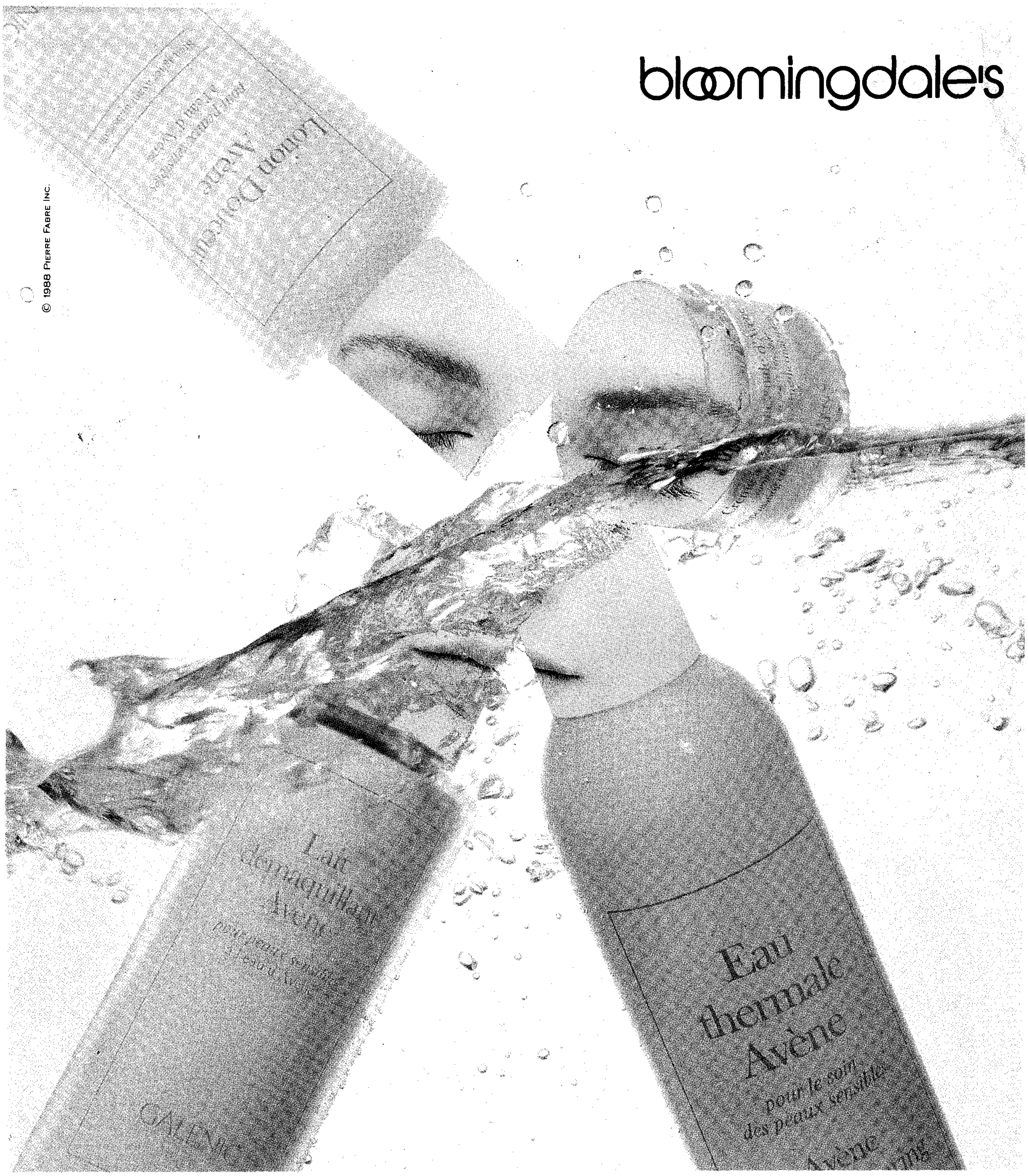
IF *Untold Story* IS LACKLUSTER, **Internal Affairs** (Sunday, November 6, and Monday, November 7; 9 to 11 P.M.; CBS) is listless unto plod. Richard Crenna returns from 1985's much more absorbing *Doubletake* as Lieutenant Frank Janek of the NYPD. The investigation of a couple of crooked cops gets itself mixed up with a series of prostitute murders that began with a nightclub singer years ago in Saigon. Any reasonably sentient human being, after years of watching this sort of television, knows from the first fifteen minutes that Janek has been set up and will fall in love with the wrong woman (Kate Capshaw). The predictability is forgivable; the weariness—of writing, acting, and direction—isn't. Only Cliff Gorman, as Crenna's second in command, has any energy at all, and it hasn't been given anything to do with itself.

Department of Urban Nightmare, Division of Brats From Hell, Bureau of Aliens From Outer Space:

In the strobe-lit **Knightwatch** (Thursdays; 8 to 9 P.M.; ABC), the Guardian Angels meet *21 Jump Street; The Warriors* meets *Fame!* So choreographed is this take-back-our-streets phantasmagoria that you keep expecting the baby-faced vigilantes to burst into *West Side Story* song and dance. Instead, when they aren't practicing karate in the basement of a church, or throwing rapists off rooftops, or being hassled by the cops and the media, or roaring away on motorcycles to stare at cityscapes starkly symbolic against blank skies, they just hold hands, and Sting does the singing.

Tony (Benjamin Bratt) is the hardest of Knights; he left the gangs to fight them when a close friend's brother died. Dockworker Calvin (Don Franklin) is the super-goodiest of two-shoes. They are abetted in their scum patrol by an ex-convict (Calvin Levels), a grammar-school teacher (Joshua Cadman), a co-ed waitress (Paris Vaughan), and a priest (Tom Bower). As they deploy themselves in their varsity jackets, a saving remnant on the savage streets, there's a post-apocalypse air about the series, a kind of plague-years chivalry.

Like *Knightwatch,* **Something Is Out There** (Fridays; 9 to 10 P.M.; NBC) also has a *Mad Max/Robocop/Terminator* feel to it. Streetwise L.A. cop Jack Breslin (Joe Cortese) even makes a Schwarzenegger joke while dodging laser rays from a vengeful baddie in a Kryptonite flak jacket. Having somehow missed the mini-series of which *Something* is a spinoff, I hadn't before met Jack's distaff, the mind-reading star child Ta'ra (Maryam d'Abo), and all I can say is "Wow." With those blonde curls, an English au pair accent, and face bones to die for, d'Abo is part Daryl Hannah, a lot of Audrey Hepburn, and sometimes Brigitte Bardot. Sci-fi seldom survives on American television except as a "relationship" series, and so *Something* is likely to settle down soon somewhere between *Moonlighting* and *Beauty and the Beast.* (Already,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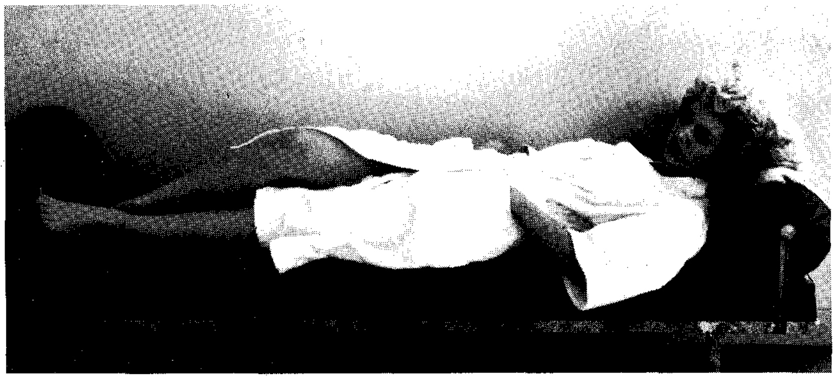

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Jack has told Ta'ra, “I don't know if I can handle your being more macho.”) Meanwhile, it's arty enough to frighten the French. And d'Abo is to dream about.

Riots I'm not sure yet whether to laugh at: As of 4 P.M. Friday, October 21, after which I closed my mind, no cassettes were available for the October 26 premiere episode of Mary Tyler Moore's **Annie McGuire** (Wednesdays; 8:30 P.M.; CBS), which suggests a show already in trouble. Mary's prime-time sidekick from the Golden Age is, however, back in traction, falling down prat. On **The Van Dyke Show** (Wednesdays; 8 P.M.; CBS), Dick is a white-haired hoofer who stops in to see his son, Matt (Barry Van Dyke, Dick's real-life son), his daughter-in-law, Chris (Kari Lizer), and his grandson, Noah (Billy O'Sullivan), and stays to save Matt's community theater from bad reviews and empty seats. As family-values programs go, this one isn't the House of Atreus or *The Brothers Karamazov*, but to see Dick subdue the upper berth of Noah's bunk bed is to remember where John Ritter came from.

Roseanne (Tuesdays; 8:30 to 9 P.M.; ABC) opened a couple of weeks ago to rave reviews from almost every outpost of Western culture, as if the Marx Brothers, Karl and Groucho, had teamed up for a thigh-slapper on working-class vitality. Roseanne Barr has a job in, gasp, a factory. Her husband, Dan (John Goodman), is an unemployed building contractor. They are fat but sexy, and they make fun of their children, and all of it is nasty-cuddly, like trained bears. Tired as I am of beautiful people who are sad inside their money, I'm equally suspicious of blue-collar cute. But Barr, a talk-show and HBO regular, is a mistress of the drop-dead one-liner. She gets off more of them per sitcom than anybody since Jack Benny, which is going to be exhausting for the writers. There is also, for a sitcom, a surprising number of set changes. That factory needs a union.

In brief: JFK: In His Own Words (SUNday, November 6, and various other dates; 10 to 11 P.M.; HBO) is the first of many TV retrospectives. These home movies, from touch football to the Cuban missile crisis, remind us of his grace and our naïveté. Otherwise, a mindless hour.… **The Life and Times of Rosie the Riveter** (*American Experience*, Tuesday, November 1; 9 to 11 P.M.; Channel 13), a wonderful documentary on women workers in American defense plants during the Second World War, has been around for quite a while in odd theaters and savvy schools. It deserves a mass audience. Goldie Hawn's *Swing Shift* was a pale imitation. ■

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Books/Rhoda Koenig

MAIL BONDING

"...Eugene O'Neill wrote an extraordinary number of letters for a man who craved solitude. They served as a release..."

Selected Letters of Eugene O'Neill, *edited by Travis Bogard and Jackson R. Bryer. Yale University Press; 602 pages; $35.*

STORMS RAGE AND WINDS HOWL through the *Selected Letters of Eugene O'Neill,* emotional northeasters as violent as any in the poet's plays. His correspondence shows a tormented son, husband, and father struggling with demons, gloating as well as despairing over the beast within. "I might as well try to account for the leopard's spots as for my own. The more-or-less good God put them there—probably, as in the leopard's case, for camouflage so that I may dream on my branch—unhunted!"

As Travis Bogard and Jackson R. Bryer explain in their excellent notes, O'Neill wrote an extraordinary number of letters for a man who craved solitude. By means of them, he "managed to live in the outer world without entering it deeply." They also served as a means of manipulating his children and lovers and as a release for his anguish and self-loathing. By 1914, after living as a seaman, gold prospector, and down-and-out, he had found his vocation and was enrolled in George Pierce Baker's play-writing class at Harvard. But, at 26, his emotional life was in wild disarray, as shown in one of the letters he wrote to his girlfriend, Beatrice Ashe: "What a chance [our love] offers for me to throw off my load of bitterness and take up life again . . . I want to cry out and ask your forgiveness for being what I have been, to crave your indulgence for the grimy smears on my life, to pray your pity for the tattered wings of my spirit stained with the muck of the long road."

O'Neill wooed and railed at his distant Beatrice for the next two years. To other correspondents he could be lighthearted—Ring Lardner–style, he complimented a new acquaintance: "It's a delightful treat to meet a girl whose bean is not simply a rendezvous for hair." But the letters to her are, in the main, turgid and gawky, full of a less appealing period turn of phrase ("I assured you I was going to do my d-est to ascend the pedestal of your Inner Shrine"). In 1916, Beatrice finally rejected his pleas to be his muse in Greenwich Village, and O'Neill took off on his own, beginning the cycle of plays—*The Long Voyage Home, The Moon of the Caribbees, Chris Christophersen*—that ended with his winning that middle-class honor, the Pulitzer Prize, in 1920 for *Beyond the Horizon.* ". . . My reaction was a disdainful raspberry, 'Oh God, a damned medal! And one of those presentation ceremonies! I won't accept it!' . . . Then a wire from my agent arrived which spoke of a thousand dollars. . . ."

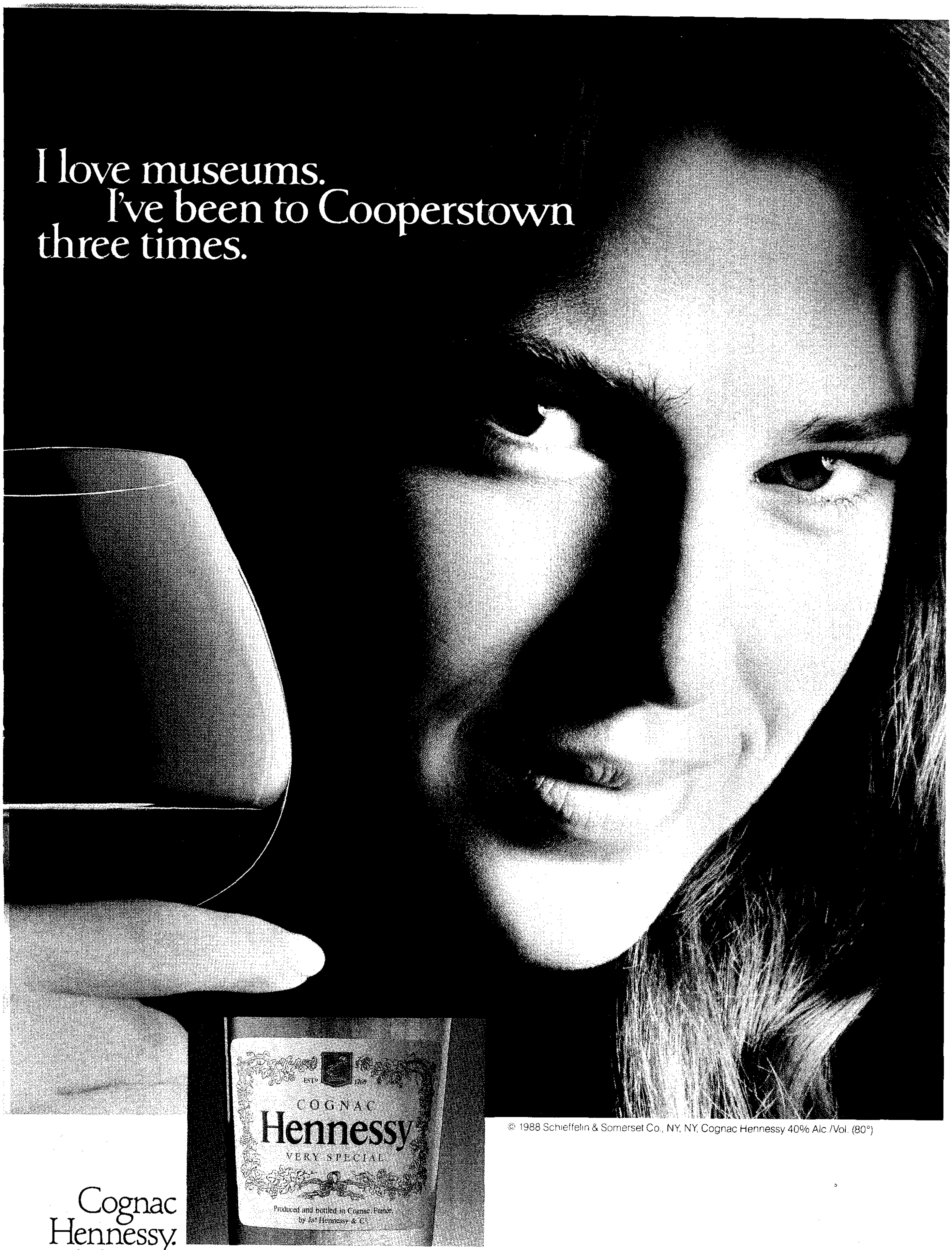
IN THE SWIM: *O'Neill with Beatrice Ashe.*

O'Neill also used his letters to sympathetic critics and authors to explain his philosophy ("Call me a tragic optimist") and the fears and motives behind his writing. "I'm always, always trying to interpret Life in terms of lives, never just lives in terms of character. I'm always acutely conscious of the Force behind—(Fate, God, our biological past creating our present, whatever one calls it—Mystery, certainly)—and of the one eternal tragedy of Man in his glorious, self-destructive struggle to make the Force express him instead of being, as an animal is, an infinitesimal incident in its expression." The shadows over O'Neill's own early life receive little attention—there is only a scant mention of his wastrel brother and not a word about his mother's morphine addiction—but he reproduces an unforgettable deathbed scene. Dying in agony of intestinal cancer, O'Neill's father, the traveling player who had squandered his talents in melodrama, spoke his last lines: " 'Eugene—I'm going to a better sort of life. This sort of life—here—all froth—no good—rottenness!' "

At the time of this leave-taking, in 1920, O'Neill was only too well aware that his own family life was no sort of life at all. Two years earlier, he had married a fiction writer, Agnes Boulton, and had taken her off to the isolated circumstances he required for his work—a former Coast Guard station on Cape Cod, a house in Bermuda. His affectionate letters to Agnes, as the editors comment, are only pale echoes of the ones to Beatrice, a fact that cannot be explained entirely by the difference between domesticity and long-distance frustration. By the first weeks of 1930—O'Neill was often absent, supervising productions of his plays—he was ordering her not to lecture him anymore ("Those sort of letters are not the kind that do any good") and then, when she persisted, agonizing over the wisdom of their going on. "If you and I, who love each other so much . . . cannot keep petty hate from creeping into our souls like the condemned couples in a Strindberg play; if our letters are to become an added torture to our hearts already tortured by separation . . . then we are lost . . . Your letter was gall when I prayed for wine. You always have kicked me when I was down."

The marriage plodded on—a son, Shane, was born, and a daughter, Oona—but in 1926 O'Neill met his greatest love, the actress Carlotta Monterey. (As the editors wittily point out, she was not only beautiful and understanding but could cope with department stores—a vital quality in an artist's helpmeet.) For

Photograph: courtesy of Mrs. Beatrice Ashe Maher, Louis Sheaffer Collection.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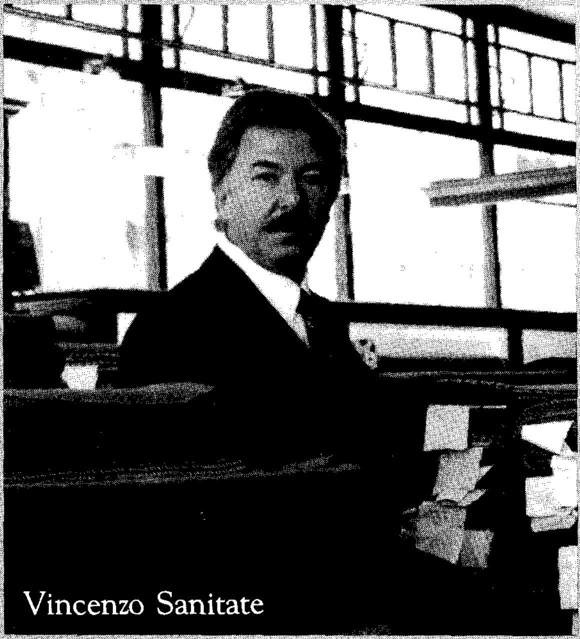

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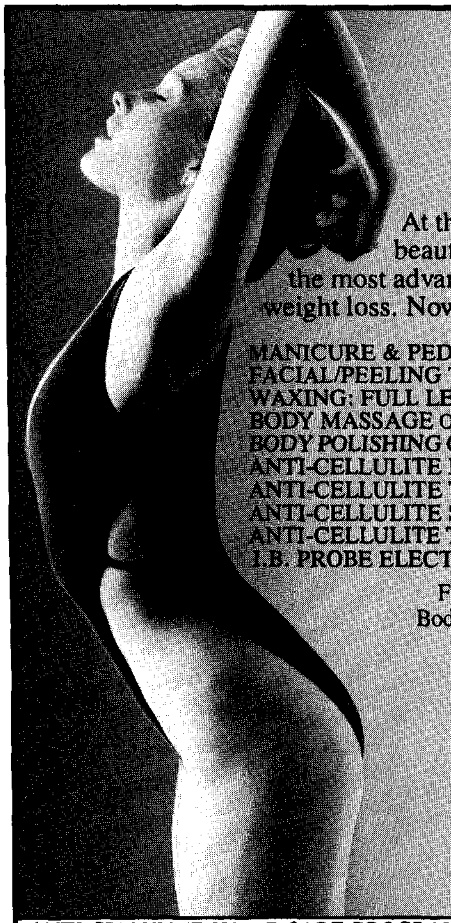

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two years he writhed between wife and mistress, swearing to Agnes he had never loved Carlotta, writing to each that he longed for her body and her kisses, addressing each as "Dearest." After the breakup, the hideous mess of divorce negotiations (O'Neill denied paternity of the child Agnes was carrying) dragged on for over a year. The letters to Agnes at this time are the ugliest in the collection, ranging from sanctimonious ("When you come into your own as a writer . . . you can look back and bless the day I got out and left you free to do your stuff!") to insulting ("When you've had even a few drinks you are neither fine nor honorable"). The rancor lasted until O'Neill's death in 1952; he never ceased complaining that she was a terrible mother and a lazy, social-climbing slut, and did not refer to her by name but as "That Woman" and "the invertebrate trollop."

O'Neill's own performance as a parent, however, was an appalling one. Although, as he wrote in one of the century's great understatements, ". . . the hereditary motive plays a great part in my work," he denied his role in his children's life to the point of self-annihilation. "The whole point is that Shane is a Boulton and just naturally dumb and shiftless, like all the rest of them . . . a parasitic slob of a Boulton." Angry at Oona for not writing to him in a year (the editors note that he had not visited her in eight), he spat out his disgust at her having given an interview on the pleasures of being a debutante: "She will never live it down." When, at eighteen, she married Charlie Chaplin, O'Neill cut her off forever, loathing the publicity and attributing the union to his daughter's love of money.

Beset by financial worries, by his and Carlotta's mental and physical illnesses, which caused a traumatic separation near the end of their marriage ("I want again to give you my love, and my great need of your love, which is my life. Please do not sneer at this"), O'Neill was his most unhappy during his last days. But he had never put much stock in happiness. "What does it mean?" he once wrote. "Exaltation, an intensified feeling of the significant worth of man's being and becoming? Well, if it means that—and not a mere smirking contentment with one's lot—I know that there is more of it in one real tragedy than in all the happy ending plays ever written. . . . It might be easier to sum the whole matter up in a few words and say, A work of art is always happy; all else is unhappy."

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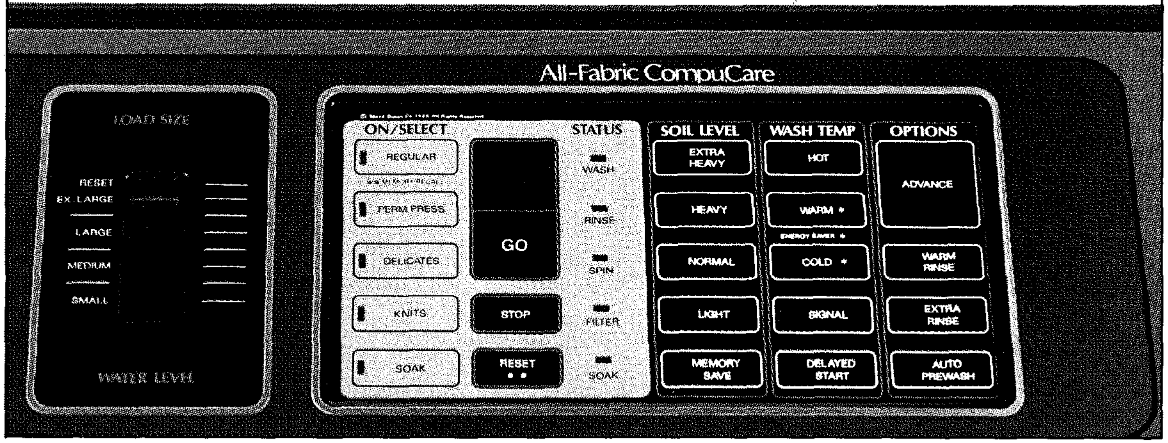
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WATCH ON THE RHINE

"...I cannot recall a more superficial production of Wagner's *Ring* cycle than the Metropolitan Opera's escapist fantasy..."

LIVE CYCLE: *Kathryn Harries, Toni Krämer, Hildegard Behrens.*

LIKE ANY PRUDENT CORPORATION THAT has just made a big investment, the Metropolitan Opera expects its expensive new production of Wagner's *Ring* cycle to give value for money. Now that **Götterdämmerung** has entered the repertory, all four parts are in place and ready to run. Three cycles will be performed this spring and more are promised for next season; **Die Walküre,** the first installment in Deutsche Grammophon's complete recording, has just been released; plans for a filmed version are under discussion. Whatever one thinks of it, the Met's *Ring* is going to be prominently on display for a long, long time.

For those who have followed the cycle's progress, the new *Götterdämmerung* will hold few surprises. If anything, the resolutely literal approach—"romantic realism" is the official description—is even more insistent. Günther Schneider-Siemssen's three-dimensional sets add a few more snapshots to his quaint Wagnerian photo album: picturesque views of the Rhine, rocky mountain passes, a threatening Teutonic castle built from huge boulders and massive wooden beams. There is even a reasonable facsimile of the final catastrophe as the great hall of the Gibichungs collapses, Valhalla goes up in flames, and the Rhine overflows. At least Otto Schenk's homely blocking does not prevent the singers from emoting a bit, and since the *Ring* ends more conventionally than it begins, a few touches of old-fashioned, grand-opera melodrama are not out of place.

There is one great performance to savor: Christa Ludwig's all-too-brief appearance as Waltraute, expressively nuanced, deeply felt, and gloriously sung. I also enjoyed Hildegard Behrens's committed Brünnhilde, despite the increasingly scrambled sound of her voice, and Matti Salminen's thuglike Hagen. Toni Krämer gives Siegfried his best shot, but he has neither the vocal metal nor the physical presence to make any real impression with the part. Kathryn Harries (Gutrune) and Anthony Raffell (Gunther) are inadequate—maybe even bad enough for the Met to reconsider its reasons for importing so many third-rate British singers. Once again, the most consistently impressive element is the orchestral playing, which will surely become even more assured and refined as James Levine settles into the score.

Perhaps the Met's new *Ring* will reveal more of its secrets this April when the tetralogy is shown in sequence, but I am not optimistic. After sampling it piecemeal over the past two seasons, I cannot recall a more superficial production of this mighty operatic epic, one that so obstinately refuses to deal with the work's complex issues and ideas on any meaningful level. Even as escapist fantasy the concept is undistinguished in design and execution—the Classic Comics version for people with no taste for the real thing.

THIS MAY NOT BE THE BEST TIME TO launch a major new classical-record label, especially one that aims high. Over the past couple of years, the industry has greedily exploited the compact-disc boom; now the market is glutted, customers are confused, and the proliferation of pointless recordings is mind-boggling. A warm welcome anyway to **Virgin Classics,** the latest addition to the huge British-based Virgin empire, a pop-music operation founded in 1973 and now the sixth-largest record company in the world. Having listened to the initial fifteen releases, I would say that Virgin Classics is guided not only by a superior musical intelligence (Simon Foster, former general manager of EMI's classical division) but also by a canny instinct that knows which records to make for love and which for money.

Not that art and commerce can never be combined. They give every indication of meeting happily in Benjamin Britten's *Paul Bunyan* (VCD 7 90710), which has just won *Gramophone*'s best-opera-recording-of-the-year award and is already enjoying brisk sales here and in England. Composed to a text by W. H. Auden, this quirky British presentation of America's mythical lumberjack utterly mystified audiences when it was first performed, in 1941 at Columbia University. Touchy as always, Britten immediately withdrew the score, but luckily he reconsidered and put the work back in circulation just before his death in 1976.

And a wonderful rediscovery it is. Auden saw Paul as a symbol of the positive life force at work in our planet's last unspoiled Eden—the American wilderness—preparing the world for a new, possibly better society. The message is delivered in a trenchant sequence of witty tableaux, and young Britten's typically fresh, inventive music is full of surprises. Running the

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gamut from a blues quartet to three catchy country-and-western ballads, this was the composer's first and last attempt to write a crossover musical, modeled in part after Kurt Weill. For its recording, Virgin went to the source: Bunyan's home state of Minnesota, where the soloists, chorus, and orchestra of the Plymouth Music Series under Philip Brunelle's direction give an enthusiastic performance that seems about perfect.

Listeners in search of records with a difference have several other worthy new Virgins to choose from. Unlike some of its British competitors, the Orchestra of the Age of Enlightenment is a period-instrument band that makes a point of engaging real conductors rather than arrivistes. Admittedly, I have heard more urgent renditions of Schubert's Ninth Symphony than Charles Mackerras's rather mild interpretation, but the friendly sounds of eighteenth-century instruments in this music constantly refresh the ear (VCD 7 90708). So, for that matter, does the genial work of Fretwork, a consort of five viols that relishes a winning program of courtly dances written around the time of Queen Elizabeth I (VCD 7 90706). Sample Orlando Gibbons's "Fantasy for the Great Dooble Base" and try to resist the rest.

Songs Cathy Sang (VCD 90704), an intriguing collection of works composed to exploit the inimitable voice and virtuosity of the late Cathy Berberian, deserves more detailed consideration than I can give it here. Written mostly in the sixties by Cage, Berio, Pousseur, and Berberian herself, these entertaining pieces are scarcely imaginable without her, but former Swingle Singer Linda Hirst brings a formidable talent of her own to this touching *hommage*. More conventional vocal pleasures are provided by Arleen Auger in Canteloube's *Songs of the Auvergne* (VCD 7 90714), sung with just the right blend of sugar and spice. And for those who care, there is a disc outrageously billed as *Favorite Irish Songs of Princess Grace* (VCD 7 90705). The whole record would be sheer blarney if Robert White's honeyed tenor caressed these chestnuts with less charm.

Among the young artists on Virgin's roster, pianist Stephen Hough is especially striking; his all-Liszt recital puts a tantalizing perspective on both the sacred and profane sides of this composer's often perplexing personality (VCD 7 90700). Other releases, despite musical points in their favor, seem less likely to survive in a crowded field: Mahler's First Symphony conducted by Andrew Litton, the Borodin String Quartet playing Beethoven, or three Mozart symphonies led by Jukka-Pekka Saraste. Even so, Virgin is off to a strong start with a batch of discs too good to get lost in the record bins. ■

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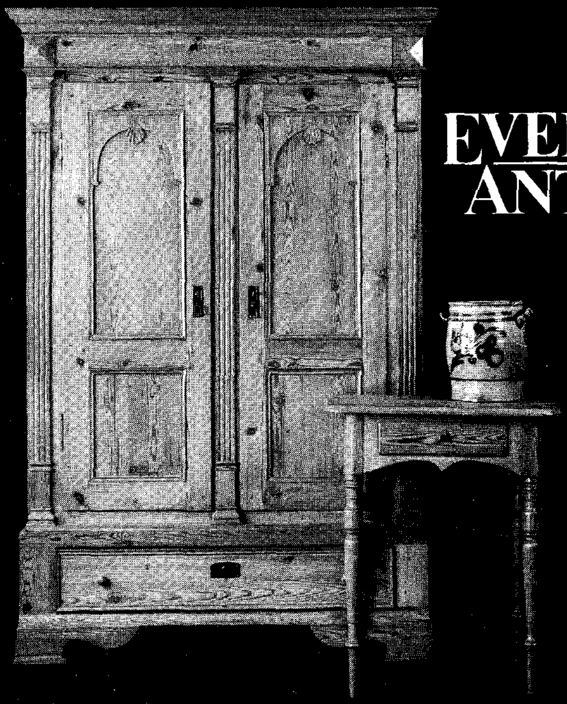

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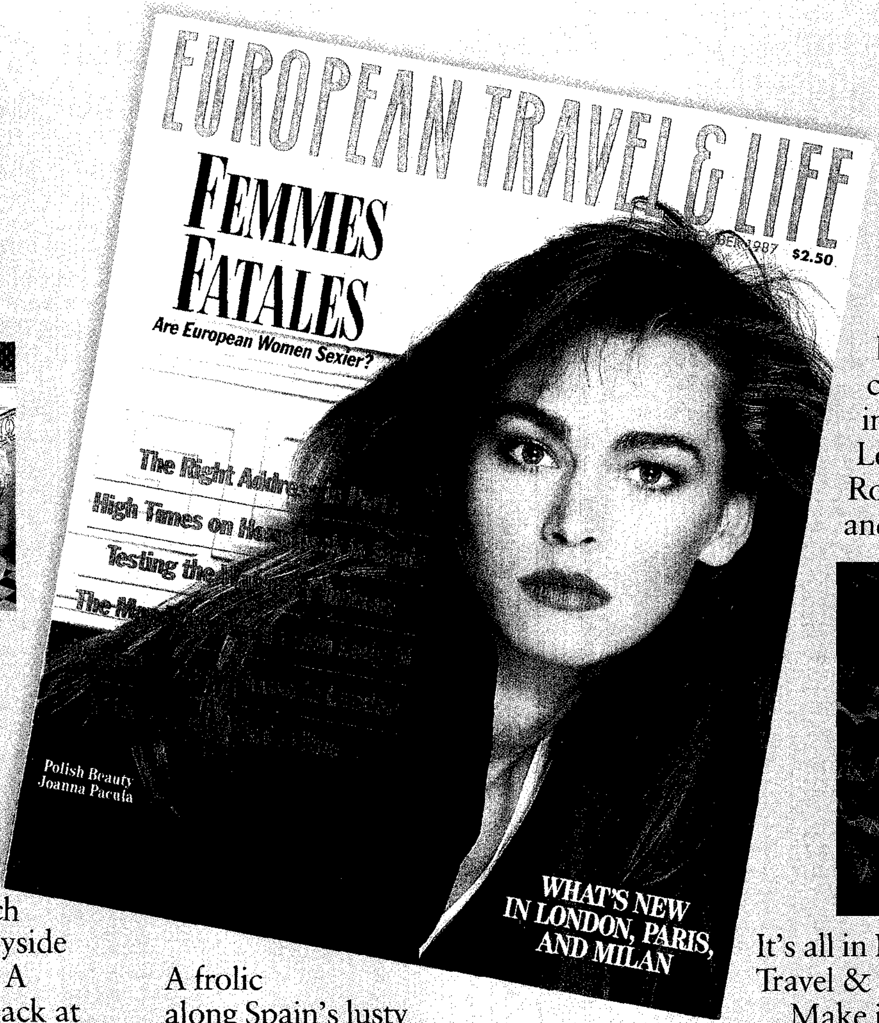
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SMALL CHANGE

"...David Mamet's *Things Change* is very thin stuff. *Bat 21* is schizoid. *Mystic Pizza* is amiable, harmless, and second-rate..."

DAVID MAMET'S **Things Change** IS A VERY minor comedy about honor and treachery. In Chicago, a third-rate mafioso, Jerry (Joe Mantegna), is given an easy job: Gino (Don Ameche), an elderly shoeshine boy, has agreed to take the fall for a mob murder, and Jerry, who is in the doghouse for some unspecified screw-up, gets to play nursemaid for a few days until Gino can appear in court. Bored in Chicago, Jerry takes his charge for a cushy weekend in Lake Tahoe. At the Tahoe airport, however, the way Jerry shepherds Gino around is misunderstood by a local hood who assumes that the ancient shoe polisher must be a Big Guy. A very Big Guy. Suddenly all of Lake Tahoe opens its doors to Gino and Jerry.

Things Change is the latest version of the story Jerzy Kosinski used to tell on television about putting on a general's uniform and immediately getting respect and obsequious service in European hotel lobbies and restaurants. Kosinski also wrote the novel *Being There* (made into the poker-faced movie starring Peter Sellers), in which an illiterate gardener is taken for a great sage. In *Things Change,* Gino's uniform is silence, which is perceived by the hoods as the reticence of power; his simplicities about shoes are taken as cryptically brilliant advice on how to run a Mafia family. Mamet and Shel Silverstein (who collaborated on the screenplay) amuse themselves with the grave ceremonies of Mafia style—the elaborate protocol, the codes and traditions enveloped in silence. In a formal, impenetrable society, a man who says nothing can never be found out. Gino *looks* dignified—he has a thick Sicilian mustache, he stands stiffly, and he's too sad to smile.

Underneath Mamet's little joke, something like sentimentality gathers. Gino is a good old guy, a man of honor who actually intends to live up to the contract he's made with the Chicago mob. In Tahoe, he enjoys his temporary luxuries, but just a little. Not even pleasure seduces him from honor. Ameche, to his credit, plays the role with some restraint—he doesn't turn it into an Oscar-grabbing "tour de force"—acting with old, watery, but still handsome eyes and a rigid torso. As Jerry, Mantegna starts out with his usual confidence. But Jerry is too stupid, and finally too decent, to be a good criminal; the role requires doofus expressions, and Mantegna, a master of Mamet's portentous, bullying repetitions, can't quite find the rhythm that he needs for comedy.

Things Change is very thin stuff—little more than an anecdote. It's not as airless or as artificially staged as *House of Games,* but, on the other hand, the material isn't as striking as that movie's multiple con games. It turns out that when Mamet drops his nastiness and cynicism, very little is left. In this movie, he falls into routine farce (will Gino and Jerry be found out?), which he carries off with less energy than an experienced hack director. When he puts two naked girls in a bubble bath or sends flunkies running in and out of hotel rooms, he wanders into Blake Edwards's territory—and he doesn't have the facility to be Blake Edwards. Judged as farce, *Things Change* is stodgy and far too simple.

HOT AIR: *Don Ameche and Joe Mantegna in* Things Change.

THE VIETNAM WAR CONTINUES TO SHOW up in film after film, leaving its despairing imprint even on routine genre movies. **Bat 21**, a dumb, upbeat war movie in many ways, nevertheless carries a heavy ballast of misery and woe.

Here we are deep in the heart of American myth: Gene Hackman plays Iceal Hambleton, a lieutenant colonel who is shot down and has to survive in a jungle crawling with Vietcong; Danny Glover is Bird-Dog, the pilot of a small propeller-driven reconnaissance plane that somehow manages to stay in radio contact with the colonel, day after day. Bird-Dog, who is waiting for a good moment to send in a helicopter rescue team, offers encouragement and hope; the two men talk about their wives and how much they hate the war; finally, after the rescue squad fails to pull Hambleton out, Bird-Dog goes into the jungle himself. White and black, yet, you know, *brothers.* That something like this actually happened (the movie is based on a true story) doesn't for a minute lift the screenplay out of the muck of wish fulfillment and cliché. *Bat 21* has been shaped to plug into the buddy myth, the black-white myth, the rescue myth. (Who really has to be rescued from Vietnam in all these films? America, that's who. And yet it can't be saved—that's why the movies are so agonizingly sad.)

Yet there's another movie going on within the routine story. The inner movie is about Hambleton's disgust with the war. Hambleton, a specialist in electronic surveillance, has spent his whole life in the service without dirtying his hands

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with actual killing; he hasn't even *seen* death. (What business does he think he's in? The naïveté is a little thick here.) In the jungle, against his will, he shoots a Vietnamese civilian and then faces the terrified stares of the man's family. He is shocked, mortified; and later, when he sees some Americans killed, he's so upset he wants to sacrifice himself, to die. He's disgusted with *himself.*

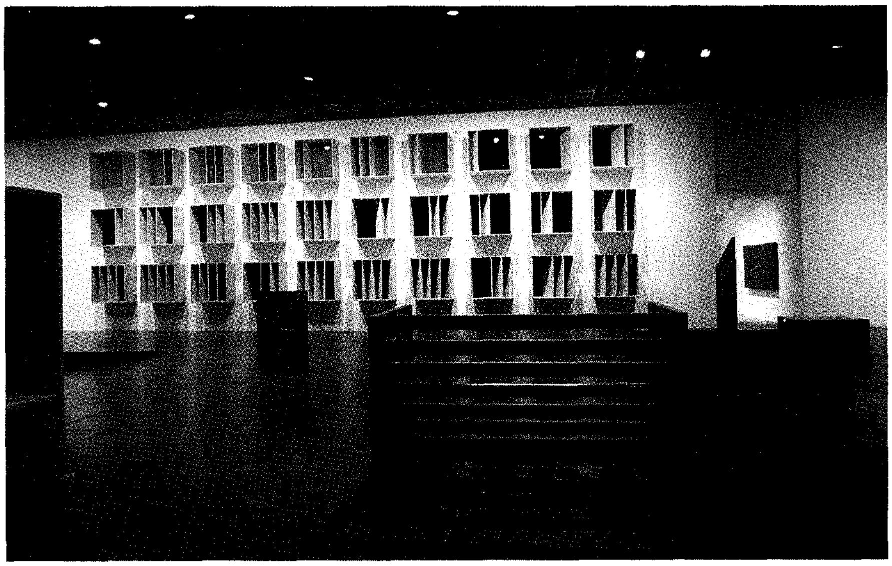
The helicopter squad trying to rescue Hambleton flies to a tiny Vietnamese village at the side of a swamp, and suddenly director Peter Markle, whose work is often physically unconvincing, pulls himself together. The young actor David Marshall Grant, in an intense and affecting performance, is a chopper pilot with so much adrenaline pumping that he's gone giddy with bravado, and Markle stays with him as the aircraft takes a serious hit, fills with smoke, and sinks to the ground. Most of the crew is killed right away by the VC, and Grant's pilot, in the exhilaration of death—he knows he's had it—gets more and more reckless, goading his captors until they shoot him too. The scene, perfectly shot and acted, is paralyzingly tragic in the way of other great episodes in Vietnam War movies. The Reaganites and neo-cons keep trying to wash the disaster of the war away; they keep trying to portray it as a noble effort undermined by the left. But they can't. The war didn't feel right, it *still* doesn't feel right, and the movies keep saying so.

THIRTY YEARS AGO, **Mystic Pizza** WOULD have starred such actors as Troy Donahue, Russ Tamblyn, and Susan Kohner, and it would have been a big, whipped-up, corrupt Hollywood movie with fistfights, drunk scenes, and a fermenting underlay of sexual hysteria. Now it stars unknowns, and it's a small, underplayed, corrupt Hollywood movie with relaxed attitudes toward sex and lots of female "bonding." This is progress, I guess. *Mystic Pizza,* which is about the lives and loves of three working-class Portuguese girls in Mystic, Connecticut, is what's known in current Hollywoodspeak as a "relationship picture" (i.e., a movie done as a soap opera). Produced independently, it has a gentler touch and a little more "heart" than a studio film. There's the pizza parlor where everyone is part of one big family; a good girl (Annabeth Gish) who is entering Yale and has a painful first experience of love; her beautiful sister (Julia Roberts), who seems to be stupid and sluttish but is really very shrewd and honorable; and their gurgling friend (Lili Taylor), a little dynamo who, in a contempo role reversal, treats her marriage-hungry boyfriend as a sex object. *Mystic Pizza* is lousy but harmless; the night I saw it, a young audience seemed to be enjoying its soft, pleasant TV-style scenes quite a bit. ■

Art/Kay Larson

INDUSTRIAL LIGHT AND MAGIC

"...At the Whitney, Donald Judd's career has been edited to emphasize his consistency and his desire for rude elegance..."



BOXING MATCH: *Several decades of Judd installed on the museum's fourth floor.*

THERE ARE SURPRISES IN THE QUARTER-century of work by **Donald Judd** now showing at the Whitney, even if the show overall offers very little that is unexpected. If you drifted through the New York art world in the past few decades, you know something about Judd and his role in the changeover from loose, emotional Abstract Expressionism to clean, rigorous minimalism at the end of the fifties. If you're old enough, you got a thorough dose (perhaps an overdose) of the story in the sixties. If not, you know the legends.

But this is a subtly revisionist exhibition. It doesn't challenge Judd's place in the forefront of minimalism, but it does suggest that the term is too narrow to contain everything good about the work. There is a veiled hint that minimalism itself was best when its severe limitations were just a means to a greater end. In Judd's case, that end is a characteristically American kind of grandeur.

Twenty years ago, back when any kind of extravagance was suspect, we weren't supposed to notice how gorgeous this work was. Seeing it installed at the Whitney with early work next to late, I was stunned by the beauty of the light that is reflected off these fabricated surfaces: colored Plexiglas, galvanized iron, stainless steel, brushed copper, blushing plywood, sober gray concrete, and (rarely) paint. Judd's career has been edited to emphasize his consistency and his unshakable desire for rude elegance.

Though Judd's forms have repeated themselves over the years—boxes, rectangles, more boxes, more rectangles—their geometric symmetry serves as a simple structure for variations of surface and hue. The colors of the Plexiglas are as clear and pure as tinted water: rich purple, flat orange, deep almost-olive, cosmic cobalt, and an elusive teal that turns to midnight black as you move closer. In *Untitled,* of 1969, light sinks through successive sheets of fluorescent-red Plexiglas set into ten brass boxes stacked atop one another against a wall. The plastic takes on orange or maroon tints depending on whether light hits each layer directly or is filtered down through the transparent core. An intense magenta radiance eventually spills out from the bottom and flows onto the floor in a stream of brilliant color.

By 1962, Judd had begun to make his reputation through his edgy, argumentative art criticism. He believed, with Frank Stella, that "what you see is what you see." Illusion was out; facts were in. The Kennedy era had begun, and America was ready to confront what it considered to be truth—with escalating intensity and an arrogant assurance that now seems slightly awesome.

Reacting against the turgid romanticism of late Abstract Expressionism, Judd came out with paintings that looked more like sculpture: boxy and rectangular, covered in brilliant cadmium-red paint mixed with sand, and studded with real objects, including a fluorescent-yellow "O" sunk into a surface. Though these early paintings now seem faintly naïve, they pointed him in a direction that was to help change the course of art in the next ten years. He stubbornly resisted "expression" in the old European sense—or in the Ab Ex sense, which evolved from Surrealism. Judd wanted only the kind of expression that came from the physical authority of material things.

The belief that pragmatic experience is the only genuine test of truth has protruded, like outcroppings of New England bedrock, into American art and literature. Once nineteenth-century American painters left the studio, they discovered they had to revise antiquated European ideas about landscape painting. Theories didn't matter; actual experience did. Looking around the great outdoors, they found an American wilderness suffused with light. To the Luminist painters, light was not something superimposed on objects. It was immanent in the world; it flowed from God's grace and the sublimity of nature.

On the Whitney's fourth floor, I realized that Judd is a genuine twentieth-century Luminist. He's not interested in God or the romantic sublime; in fact, he calls himself an empiricist. Only experience is worth anything. Yet his sense of form and color is expansive, not reductive. The puritanical severity of his boxes acts as a container for perceptual events. Those events are all part of the greater workings of the physical world, but for that reason, they are also part of what you might call the pragmatic sublime. The material force of steel and concrete makes itself felt only when it is worked on by light and space.

Judd doesn't believe in keeping secrets. He wants to show every nut, bolt, and tension screw that holds this work together. So it's just as well that he has opened the work up to a larger level of experience. Since nothing is concealed, you can take in the whole show in five minutes. Or you can spend an hour with

Photograph by Geoffrey Clements.

"...The organizers of the Bronx Museum's 'The Latin American Spirit' seem to be guilty of their own brand of condescension..."

the organ tones in this orchestral installation. Judd's work reached its driest moment in the small, painted-aluminum, sectioned-off boxes that he began to make in the mid-eighties. Despite their well-chosen colors, they look disappointingly like ordinary sculpture, conceptually dull but as precious as a Fabergé egg. On the other hand, the brute concrete boxes—there are four lined up at the Whitney—that he constructed in his studio in Marfa, Texas, deflect the space of their interiors through delicate baffles that seem to ruffle the air like bellows. Judd, much in the manner of Richard Serra, falters when he takes himself too seriously. He's at his best when simple form becomes the focus of complex experience. (945 Madison Avenue, at 75th Street; through December 31.)

SOMEBODY TRIED TOO HARD IN **"The Latin American Spirit: Art and Artists in the United States, 1920–1970."** Here's another show whose goals are mainly political: to rally the Bronx Museum of the Arts's Latin membership, to get grants, and to use moral leverage against the larger art community. But the size of the project has been its downfall. Faced with the need to pick an exhibition from 50 years of Latin American culture, the organizers decided to display only work by artists who had spent some time in the United States. They probably assumed that New York would be more interested if its ethnocentricity was tweaked.

But just think if they had created a show about every American artist who spent time in Paris between 1920 and 1970. There would be some great artists, along with quite a few who should have resigned themselves to living on their trust funds.

Some of the Latin Americans during that period were (and are) notable artists: Diego Rivera, Frida Kahlo, David Alfaro Siqueiros, Roberto Matta, Wifredo Lam, Rufino Tamayo, Luis Jiménez, and Rafael Ferrer. As for the rest, it's polite to call them forgettable. Since most of this work dates from the three decades that preceded 1970, you get room after room of derivative sixties abstraction and dull fifties figurative painting of the kind that has no doubt been safely tucked away in American-museum storage. There are some exceptions to this generally dismal fare. The political posters that came out of the Latin protest movement in the sixties are forceful and strong. But the show can't include a serious sample of the superb Cuban posters of the period, because the artists didn't make it to the United States.

It was a serious mistake not to include work from the past two decades. Ferrer has done fine things in recent years, and younger artists such as Luis Cruz Azaceta and Roberto Juarez have arrived to successfully challenge Anglo orthodoxies. Instead, we get the Cabbage Patch-doll ingratiations of Fernando Botero. Perhaps another way out of the mess would have been to focus on the finest Latin artists. But the organizers seem to be guilty of their own brand of condescension. The show intends to prove, we're told, that the range of Latin American art is broader than anyone thought. In fact, no one I know assumed it was narrow. (1040 Grand Concourse, at 165th Street, the Bronx; through January 29.) ■

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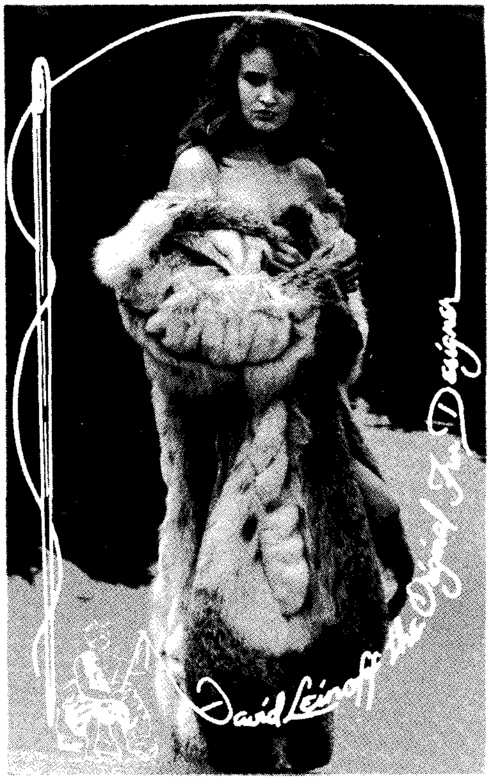
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THEIR ART'S IN THE HIGHLANDS

> "...Part of the appeal of single malt whiskies is that they represent pure, undiluted scotch, and are richer than lighter blends..."

IN 1964, WHEN I SPENT A COUPLE OF DAYS visiting the Glenlivet distillery in the Scottish Highlands, that label was just about the only single malt whisky available on the American market. Today, there are more than 40 single malts to be found here, and a number of restaurants and retailers have made them a specialty.

WHISKY POWER: *Single malts at Keens, on West 36th Street.*

A single malt whisky is made entirely from malted barley, or malt, and is the product of a single distillery. (Scotch whisky, unlike the American product, is traditionally spelled without the *e*.) There are about 100 such distilleries in northern Scotland, and most of their product goes into the popular blended scotch whiskies, such as Cutty Sark, Dewar's, J&B, and Johnnie Walker. Most blended whiskies are 20 to 40 percent malt whisky; the rest is relatively neutral and less expensive grain whisky distilled primarily from corn. (High-proof grain whiskies were first produced in Scotland in the 1830s, when the patent still was introduced, and the first blends of malt and grain whiskies appeared in the 1860s.)

Shipments of single malts to the United States amounted to about 235,000 cases in 1967, and although consumption has increased in 1988, these special whiskies still account for less than 3 percent of the total scotch market in America. (To put this in perspective, shipments to this country of cognac—the spirits category to which malt whiskies are most often compared—amounted to 2.6 million cases in 1987.)

Part of the appeal of single malts is that they represent pure, undiluted scotch, much more richly flavored than the lighter blends. And because single malts come from individual distilleries, each with its own characteristics, an element of connoisseurship is possible, as with vintage ports and Bordeaux châteaux.

At $25 to $35, single malts are more expensive than blended whiskies and most other spirits. Compared, however, with VSOP cognac, a four- or five-year-old product that sells for almost as much, single malts, most of which are ten or twelve years old, are not expensive. What's more, single malts have more individuality than most cognacs, which are blended from different districts and distilleries and from brandies of various ages to achieve a house style.

Both cognac and malt whisky are distilled spirits, but the production of whisky requires more steps. Grape juice contains a high proportion of natural sugar, which can be fermented into alcohol to produce wine; in effect, a sugar-and-water solution is transformed into an alcohol-and-water solution that can be distilled to produce brandy.

Barley, on the other hand, contains insoluble starch that must first be converted to soluble sugar. The barley is steeped in water and then allowed to germinate, secreting an enzyme capable of turning starch into sugar. At a certain point, the germination of the sprouted barley is stopped by heat. Traditionally, this was done over fires made of peat—decayed vegetable matter long used as fuel in Scotland—and the peat smoke gave scotch whisky its distinctive taste. This process of germinating and drying is called malting, and the end product is malt.

The dried malt is ground up into grist and mixed with hot water, which completes the process of converting starch into soluble sugar. This sugary liquid, which has absorbed the flavor of the malt, is called wort. Yeast is added, the sugar ferments into alcohol, and the result, called wash, is ready for distillation. Just as cognac is made from thin, acid, low-alcohol wine, so malt whisky is made from a milky, low-alcohol, beerlike solution. As with cognac, whisky is distilled twice in copper pot stills and emerges as a raw, colorless distillate that must be aged in wood to become a palatable beverage.

The quality of single malts and the variations among them have been attributed to a number of factors, including the water used for steeping the barley and the way the germinating barley is dried over peat fires. Today, most distilleries buy malted barley from a few major suppliers, but the local water (used for mixing with the ground malt), the shape and size of the stills, and the casks—most producers prefer used American bourbon barrels, but some insist on sherry casks—continue to play a role.

Single malts are generally grouped in broad geographical categories. Lowland malts are those produced below an imaginary line drawn across Scotland a few miles north of Glasgow; they are few in number and tend to be lighter in style. Highland malts, from above the line, account for most of the whiskies produced, and they are noted for their elegance and complexity; the Highlands are often subdivided into smaller districts, such as the Spey and the Livet, whose whiskies have their own characteristics. Island malts, including those from Islay (pronounced *eye*-lah) and Skye, have a pronounced seaweed tang that is attributed to the sea air.

The range of single malts extends from lighter whiskies that can be consumed before meals to rich, smoky bottlings that are best appreciated after a meal, like old brandy. Malts can be served neat

Photograph by Baker Vail.

in a short tumbler or a brandy snifter, but many producers suggest adding a splash of distilled water to "break the alcohol and unclench the bouquet," as one puts it.

Perhaps the best introduction to malt whisky would be a comparison of a popular brand of blended scotch with almost any single malt. In a bar or restaurant, you're likely to find the Glenlivet and Glenfiddich, which dominate the American market. Other popular single malts include Laphroiag (la-*froyg*), Glenmorangie (rhymes with "orangey"), Cardhu, and the MacAllan. (Worldwide, Glenfiddich is the leader, with Glen Grant next; these two malts plus the Glenlivet and Glenmorangie account for 70 percent of all sales.)

Once you recognize the richer, more distinctive taste of a single malt, you may want to visit one of the restaurants that specialize in these whiskies so you can compare several styles. Keens Chop House (72 West 36th Street) and the North Star Pub (93 South Street) offer single malts from more than 40 distilleries, some in several bottlings, and you'll also find a good selection at Harvey's Chelsea Restaurant (108 West 18th Street), Windows on the World (One World Trade Center), and Capsouto Frères (451 Washington Street).

The popular Glenfiddich represents a lighter, entry-level style of malt whisky. (It is also one of the very few without an indication of age; all those listed below are twelve years old, unless otherwise noted.) The Glenlivet is somewhat richer, well balanced, and complex, and a good whisky to use as a reference point. Any comparative tasting should include one of the pungent island malts, noted for their smoky taste and sea-air tang, such as Laphroiag ten-year-old or Lagavulin (both from Islay) or Talisker (from Skye).

Glenmorangie ten-year-old and Glengoyne are flavorful but softer malts; the Balvenie represents a fuller-bodied style, as does Glenfarclas, which also has woody notes. The MacAllan, aged in sherry casks, displays more richness and depth than most malts, and the eighteen-year-old version is especially complex and subtle. Daniel Beck, the knowledgeable bar manager at Keens, has a particular favorite: Bunnahabhain (boona-*hah*-ven), a smoky, distinctive, and flavorful whisky that manages to combine many of the virtues of single malts.

If you were to order an older cognac—something beyond VSOP—for comparison, you would find it more elegant and polished than a single malt, but its main characteristics would be wood and vanillin. Single malts, with their smoky, peaty, and robust qualities, may be less subtle, but they offer more flavor and a much wider range of tastes. ■

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CAFE SOBRIETY

"...In *Cafe Crown,* those characters and moments that were allowed to be exaggerated work; those that were goyified fall flat..."

Cafe Crown HAS AN ABSOLUTELY SMASHING set by Santo Loquasto. Everybody should see that set; whether one stays for the show is optional. A 1942 effort (and not, it would seem, a strenuous one) by the Hollywood screenwriter Hy Kraft, it is, in the words of Elia Kazan, its original director, "slight stuff.... Kraft... had the thinnest talent of any playwright I've worked with—but he did have a talent." A talent, as Kazan goes on to say in his autobiography, "for Jewish anecdote."

THEIR CROWD: *Anne Jackson, Eli Wallach, and other Cafe Crown regulars.*

What has the present director, Martin Charnin, done with it? He has, as much as possible, de-ethnicized it—sanitized it for Broadway, a venue this production is manifestly ogling. This means making as many characters as possible not saliently Jewish; keeping speech, by and large, free from Jewish inflections (obviously, there is a limit to this); and, above all, making the pace less frantic, the people less driven, lest it all look like tendentious stereotyping. Unfortunately, what Charnin has done may be good for the Jews, but it is bad for farce. Those characters and moments that were allowed to be exaggerated, frenetic, gloriously risible, work; those that were toned down, prettified, goyified, fall flat. I am not saying that this was a mistake; but, personally, I've never had a taste for playing it safe.

The story concerns a group of regulars in a Lower East Side restaurant, Cafe Crown, which is connected—literally, figuratively, and even financially—to one of the Yiddish playhouses. Here David Cole, the temporarily retired star of the Yiddish theater, wants to mount an updated, Lower East Side version of *King Lear* without letting the café's stage-struck busboy, Hymie, who likes to back shows, find out that it is Shakespeare, whom he respects but considers box-office anathema. Cole wants to direct and have for his lead the rising star of Second Avenue, young Lester Freed, who specializes in graybeards, but whose girlfriend and agent want him to move on to Broadway and Hollywood. The conflict, what there is of it, is between these two rival show-biz factions.

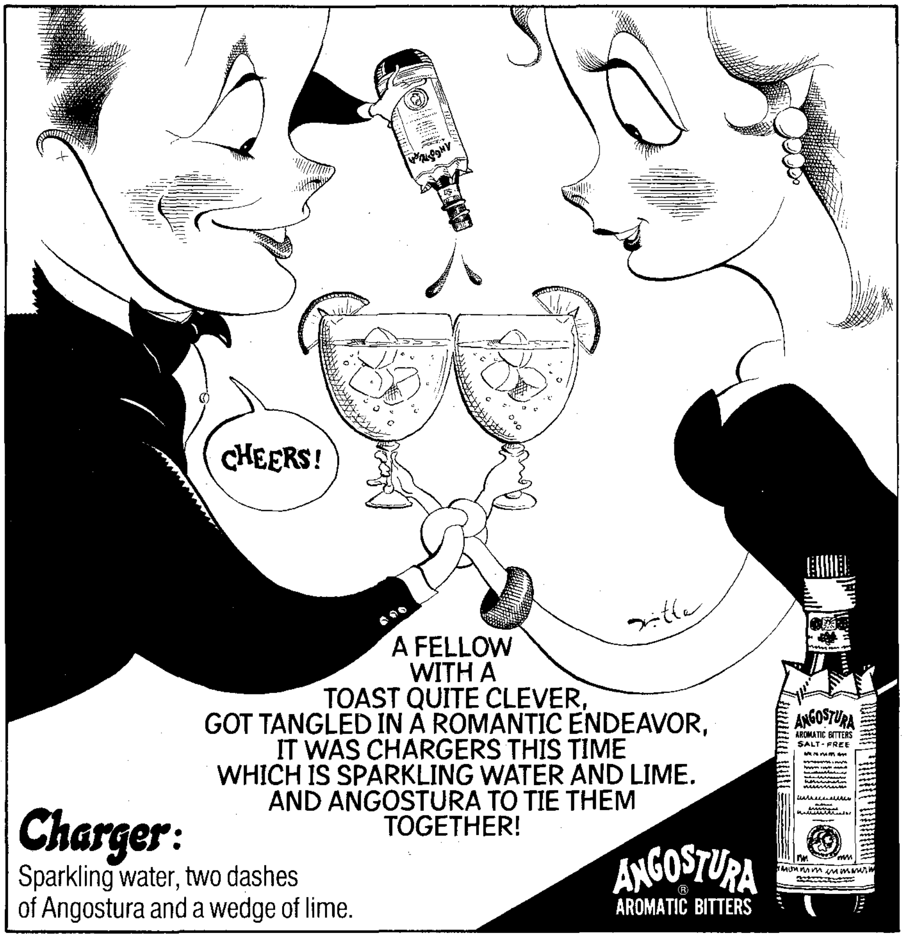
Luckily, the play does not depend on its slight and spurious mainspring, but revels in adducing colorful characters and pungent anecdotes. Here, despite Charnin's restraining hand, it sometimes manages to fly. Bob Dishy does well enough by Hymie, and most of the others do very nicely indeed. *Primus inter pares* is Fyvush Finkel as Sam, the flat-footedly trudging, brusquely no-frills waiter, repeating the orders in a growled litany. If there is a Platonic idea of Jewish-deli waiter, Finkel must have posed for it. As the sympathetic but often nonplussed uptown actors' agent, a goy with a heart of gold, Walter Bobbie does a fine, understated job. The only weak links in the large cast are Harry Goz, as a nebbishy playwright; Steven Skybell, of whom it is hard to believe he could be the rising star of any theater; Laura Sametz, as his rather juiceless actress-girlfriend; and, most damagingly, Eli Wallach, as Cole.

Cole has to be a tornado of a thespian: imposing, long-maned, golden-voiced, indecently charismatic, a sculptor in schmaltz. As played by the decent and conscientious but miscast Wallach, he is none of the above, and fails to provide the Maypole around which the show should be whirling. (I would like to see his standby, George Guidall, who might just swing it.) Carefully produced as it is, *Cafe Crown* is moderately diverting. Joe Papp has long nurtured this project, and since it combines the worlds of Shakespeare and Jacob Adler, I can see why. Still, with so gorgeous a set, one could have done *The Time of Your Life,* a far more deserving café play.

A PLAY, HOWEVER, THAT PAPP HAD THE good sense not to do is **Just Say No,** by Larry Kramer, whose *The Normal Heart,* done at the Public, was one of the more rousing agitprop pieces in recent memory. In *Just Say No,* Kramer's apparent intention was to lampoon, as harshly as legally permissible, his bêtes noires, Nancy Reagan and Ed Koch, as well as a large assortment of more or less famous figures he has it in for. The scene is a *maison de passe* maintained in his Georgetown townhouse by Foppy Schwartz, favorite walker of Mrs. Potentate and nemesis of the mayor of Appleburg, who nevertheless seeks out his establishment for illicit, incognito fun. Onstage, on the phone, in the bitchy gossip, pass Kramer's numerous hates from A to Z, or from Alfred Bloomingdale to Jerry Zipkin. Unhappily for Kramer, he is hoist with his own pet peeves.

Though the ostensible plot revolves around the search for a videotape of a compromising society orgy, and is resolved by the recording of an audiotape

Photograph by Martha Swope.



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with damaging revelations (you may justly infer a certain redundancy), the intention, I think, was to show how blacks (a sassy maid), Jews (the resourceful and plucky Foppy), and homosexuals (Mrs. Potentate's balletic son; his newfound lover, escaping from his former protector, the mayor; and, again, Foppy) must combine to control recklessly capitalistic and homophobic national and city governments, and simultaneously bring about a cure for AIDS.

The trouble with this schema is manifold. First, farce and agitprop do not mix. Second, if a satirical *pièce à clef* becomes too virulent and tasteless, it ceases to be funny. Third, a fairly strong and cohesive plot line is needed to hang the persiflage on without hanging the author. Fourth, even the wittiest one-liners, coming thick and fast and incongruous, eventually pall. Fifth, the often witless ones of Larry Kramer pall a hell of a lot faster. Sixth, a play should not be divided against itself. If your point is that all homosexual lifestyles are great good fun, you should not make alleged revelations of someone's homosexual past into a club to beat that person with. Of course, Kramer would say he is only beating the hypocrisy that tried to conceal that past; still, to turn brickbats into bouquets and vice versa, you have to be a much cleverer and funnier magician than Kramer.

"INTERDISCIPLINARY" USED TO BE THE magic word in academia, and still is at the foundations, where swinging middlebrows dish out moneys to avant-garde con men. Nothing could be more interdisciplinary than **The Warrior Ant,** which is part of the Next Wave Festival, with words and direction by Lee Breuer and music by Bob Telson. Five years in the making, the work now encompasses three of its projected twelve hours: the birth of the warrior ant, his descent into hell to find his termite father, his dalliance with a death moth that proves his undoing. The stage teems with a Trinidadian carnival, augmented by bands on circling, gaudily painted trucks. There are narrators in eighteenth-century costume, and others who are West African griots or Brazilian singers. The music is Caribbean, Afro-Cuban, Western chamber music, American rock, all conducted onstage by Telson, who is a perfect musical chameleon with no fixed identity. There are mechanical ants small and eighteen feet tall, a Bunraku show with puppets splendidly albeit radically manipulated by the Bunraku master Tamamatsu Yoshida, Chinese glove puppets, Egyptian belly dancers, Moroccan Gnawa invocations, and an aerialist.

The literary sources and allusions include the Chinese *Journey to the West,* Genesis, the *Aeneid,* Dante's *Inferno, Don Quixote,* Beckett's *Lost Ones,* Walt

Disney, and perhaps Maeterlinck's *Book of the White Ant,* for there is a Peter Lorre-faced green worm called Maeterlinck, meter-long when compressed and enormous when accordioned out. There are readings from the Qu*ant*um, the ant bible, and dialogue full of wordplay: "Ants don't give a flying f--- . . . to fly and to f--- are the same word in the book of antology" or "She was the antithesis of all things antlike." Breuer calls *Ant* "a fantasy of the way culture is evolving—kind of a *Brave New World* of ants." I call it mish and mash with very little mesh. And I offer the following suggestions for the yet unwritten parts: The action should move from Antwerp to Antarctica via the Antilles; there should be passages in strophe and antistrophe full of antonyms, set to music by George Antheil.

THE DRAMATIS PERSONAE OF RICHARD Greenberg's **Eastern Standard** comprise a disaffected and sometimes suicidal architect in love with a beautiful Wall Street trader still in love with her suicidal and also criminal boss, but favoring the architect; an epigram-wielding homosexual painter who falls hard for the Wall Streeter's brother, a TV writer who has AIDS and wards off his love; also a foul-mouthed homeless woman (clean-mouthed when sedated) and a waitress who calls herself an actress but has never acted. Eventually they all estivate in the architect's Long Island summer house, whither the waitress is also invited as a summer guest and brings along the bag lady. Things become idyllic, then sort of tragic, then idyllic again. Everyone says funny, cute, or fiendishly witty things, some of which are actually witty, though perhaps not quite fiendishly.

Greenberg bites off more than he can chew, or we swallow: urban malaise, middle-class misery, the homeless, AIDS, Wall Street corruption, the absurdities of actors or would-be actors, the absurdities of television programming, the absurdities of contemporary architecture, the absurdities of postmodern painting. It is fundamentally intelligent stuff, often seriously funny, but not, in my view, moving. For that, it is too self-conscious. The talk is much too studied, the talkers (including the author) almost visibly watching the effect of their words. But Greenberg is talented; thus far, though, I have preferred his short plays.

Under Michael Engler's irreproachable direction, with fine scenery by Philipp Young and lighting by Dennis Parichy (less good costumes by Candice Donnelly), Barbara Garrick is an on-target actress-waitress, Kevin Conroy a convincing playboy chastened by AIDS, Dylan Baker and Patricia Clarkson a passable couple. As the painter, Peter Frechette is superb. As Anne Meara, Anne Meara is Anne Meara. ■

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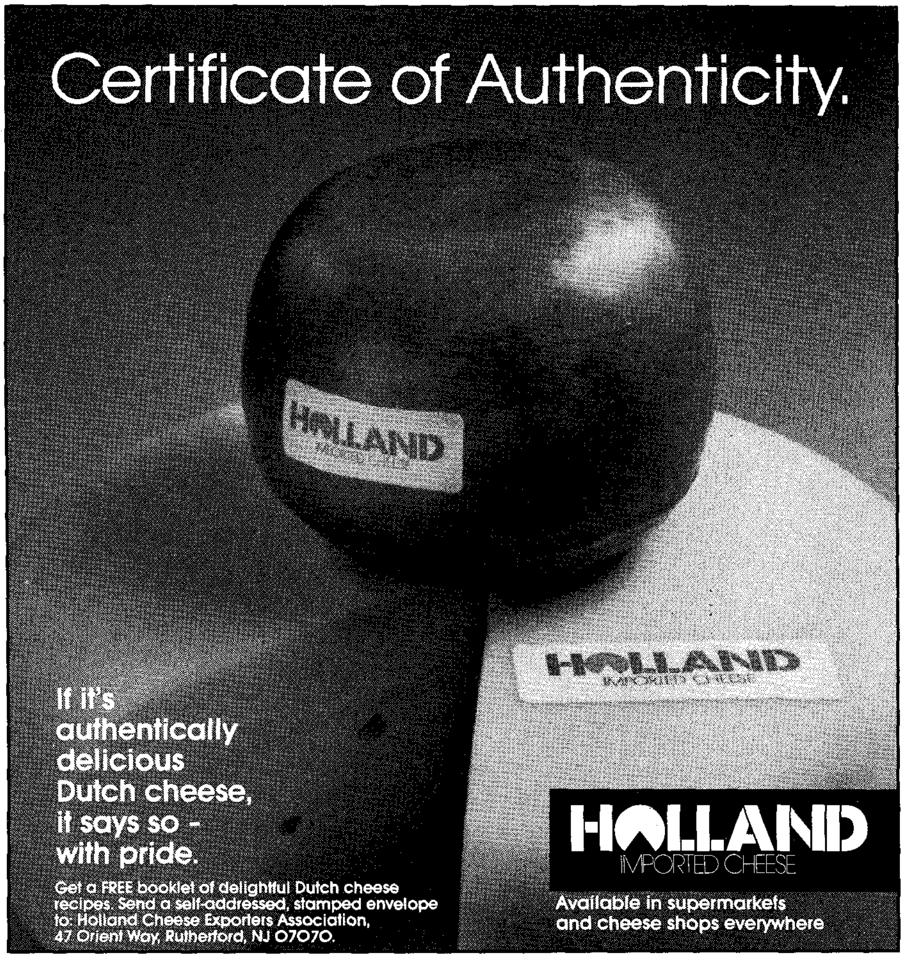
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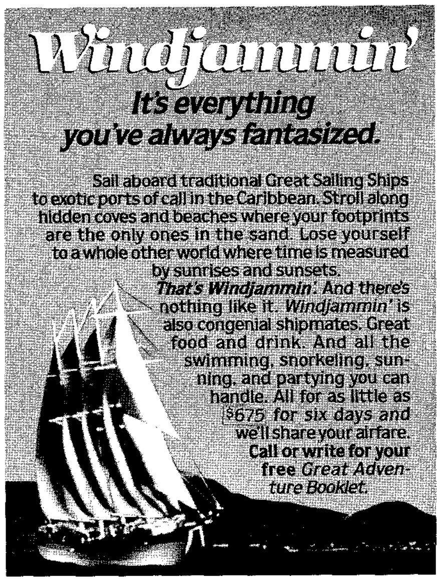
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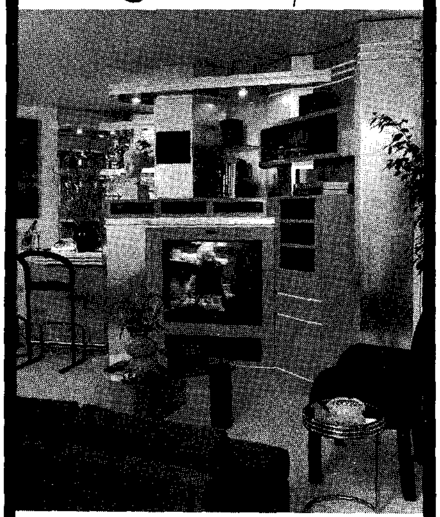

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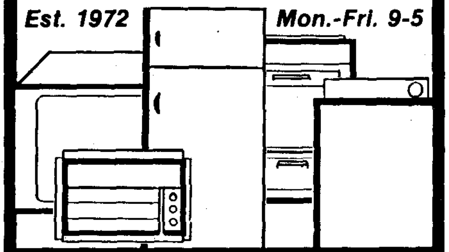

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■ Don't try home spot removal with either water or cleaning fluid without testing for colorfastness. Wet an unexposed area and blot dry to make sure color is fast.

■ Never rub a stain, especially on silk. Blot the stain to avoid spreading it and damaging the fabric.

■ Inform your drycleaner of any stains and procedures you have used even if invisible.

■ Never apply heat. All stains should be completely removed before garments are pressed.

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This and other information is in a booklet "Trouble Spots" from the International Fabricare Institute of Silver Spring Md. They can't do individual mailings, but if you stop in at one of our stores we'll be delighted to give you a copy free of charge.

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THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 11/8: "Streams of Consciousness: New American Animation." #2—Through 11/10: "Jazz on Screen." 11/2: *Saxophone Colossus; Machito: A Latin Jazz Legacy; Sun Ra: A Joyful Noise.* 11/3: *Born to Swing; The Gene Krupa Story.* 11/4: "Fascinating Rhythms: Ernie Smith Presents Dance on Film." 11/5–6: *Bird Now; Eastwood.* 11/7: *Paris Blues; On the Road With Duke Ellington.* 11/8: *Mingus; Art Pepper: Notes From a Survivor.*
2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). Through 12/1: "Forbidden Films: Banned, Censored, and Condemned." 11/2: *The Last Picture Show; Paper Moon.* 11/3: *The Fox; Therese and Isabelle.* 11/4–5: *Aelita; Metropolis.* 11/6: *Lucrezia Borgia; J'Accuse.* 11/7: *The File on Thelma Jordon; Sorry, Wrong Number.* 11/8: *Le Gai Savoir; Breathless* (1959).
3. **ESSEX—Grand St. at Essex. St.** (982-4455). *Halloween IV: The Return of Michael Myers.*
4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Wings of Desire.* #2—*Married to the Mob.*
5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Bird.* #2—*Madame Sousatzka.*
6. **8TH STREET PLAYHOUSE—8th St. east of Sixth ave.** (674-6515). *Lair of the White Worm.*
7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Bat 21.* #2—*Alien Nation.* #3—*Imagine: John Lennon.*
8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 11/2: *Jules and Jim; The 400 Blows.* 11/3: *Paris Blues; Edge of the City.* 11/4–5: *The Man Who Knew Too Much* (1934); *Secret Agent.* 11/6: *Long Day's Journey Into Night.* 11/7: *Ordet; The Magician.* 11/8: *The Big Knife; The Grisson Gang.*
9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 11/2–3: *Love is a Dog From Hell; Barfly.* 11/4–5: *Fatal Attraction; Wall Street.* 11/6: *Love and Anarchy; How Funny Can Sex Be?* 11/7–8: *Shampoo; American Gigolo.*
10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Punchline.* #2—*Gorillas in the Mist.*
11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Matador.* #2—Through 11/3: *A Winter Tan.* Beg. 11/4: *Things Change.* #3—*Bagdad Cafe.* #4—"The 21st International Tournee of Animation."

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Crossing Delancey.* #2—Through 11/3: *Halloween IV: The Return of Michael Myers.* Opening 11/4: *They Live.* #3—*Feds.*
21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Mystic Pizza.*
22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Gorillas in the Mist.*
23. **AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave.** (564-4590). Film clips from fifties rock 'n' roll stars.
24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*The Accused.* #2—*Without a Clue.* #3—*A Fish Called Wanda.*
25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Punchline.*
26. **MURRAY HILL—34th St. at 3rd Ave.** (689-6548). Through 11/3: *Clara's Heart.* Opening 11/4: *The Good Mother.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Punchline.*
31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*A Fish Called Wanda.* #2—*Clara's Heart.*
32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). Through 11/3: *Elvira: Mistress of the Dark.* Opening 11/4: *U2: Rattle and Hum.*
33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Feds.* #2—*Halloween IV: The Return of Michael Myers.* #3—*Alien Nation.* #4—*Die Hard.* #5—*Bat 21.* #6—*The Kiss.*
34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408) Through 11/3: *Tucker: The Man and His Dream.* Opening 11/4: *The Good Mother.*

35. MOVIELAND—Broadway at 47th St. (757-8320). Through 11/3: *Gorillas in the Mist.* Opening 11/4: *They Live.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262) *Betrayed.* **EMBASSY 3**—*Who Framed Roger Rabbit.* **EMBASSY 4**—*Married to the Mob.*

37. CINE—Seventh Ave. bet. 47–48th Sts. (398-1720). #1—*Into the Fire.* #2—*Coming to America.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Without a Clue.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Last Temptation of Christ.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Gods Must Be Crazy.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Madame Sousatzka.* **CARNEGIE SCREENING ROOM**—(757-2131). *Film Actress.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Things Change.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). Through 11/3: "The 21st International Tournee of Animation." Beg. 11/4: *Dominick and Eugene.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Little Dorrit.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). Through 11/3: "Fourth Festival of Films From Spain." "The Films of Katharine Hepburn and Spencer Tracy." 11/4–5: *Woman of the Year; Pat and Mike.* 11/5–6: *Little Women* (1933); *Captains Courageous.* 11/8–9: *The Lion in Winter; Summertime.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Mystic Pizza.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Bird.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Another Woman.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Lair of the White Worm.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Clara's Heart.* #2—*Alien Nation.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Madame Sousatzka.* **CORONET**—*Punchline.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Crossing Delancey.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Closed for renovations. **CINEMA II**—(753-0774). Closed for renovations.

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Feds.* #2—*Bat 21.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). Through 11/3: *Gorillas in the Mist.* Opening 11/4: *The Good Mother.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Without a Clue.* #2—*A Fish Called Wanda.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Crossing Delancey.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Accused.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Punchline.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Mystic Pizza.* #2—*Alien Nation.*

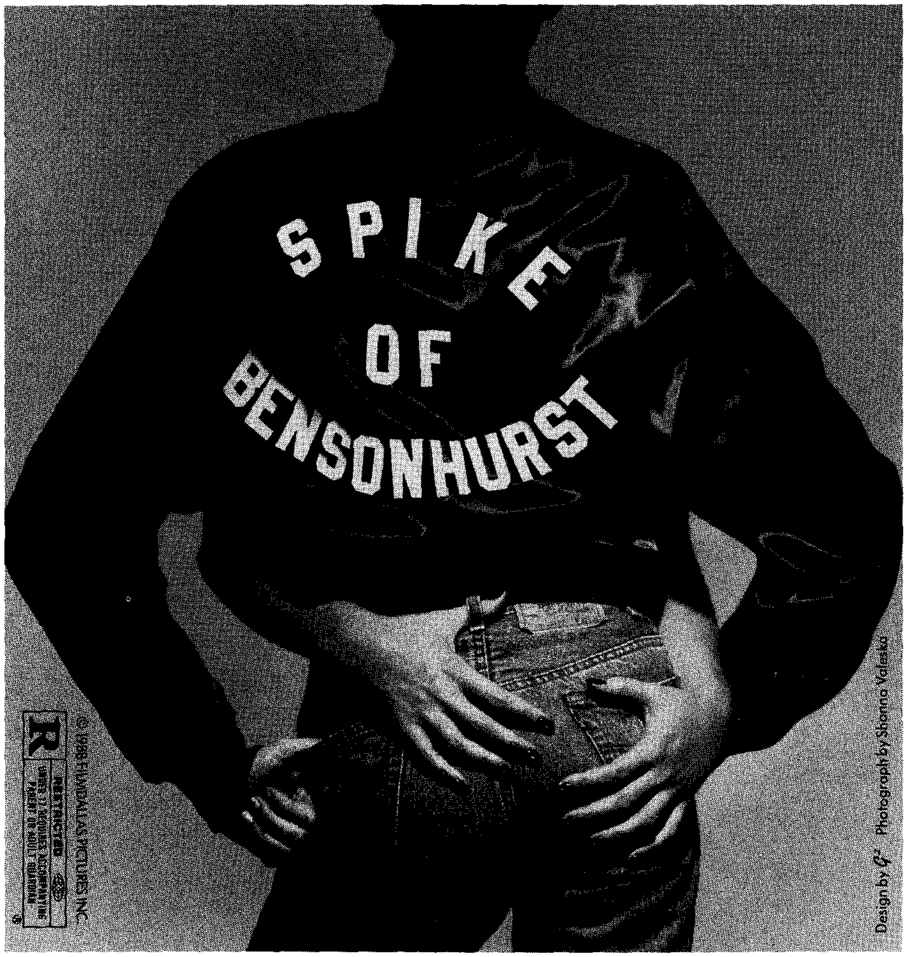
67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Bat 21.* #2—*Halloween IV: The Return of Michael Myers.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *The Accused.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Salaam Bombay!* #2—*Red Sorghum.* #3—*The Thin Blue Line.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Imagine: John Lennon.* #2—*Hotel Terminus.*



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MOVIES

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). Through 11/3: *Gorillas in the Mist.* Opening 11/4: *The Good Mother.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Bat 21.* #2—*Without a Clue.* #3—*Bird.* #4—*Crossing Delancey.* #5—*Mystic Pizza.* #6—*The Kiss.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Punchline.* #2—*Dead Ringers.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Halloween IV: The Return of Michael Myers.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Clara's Heart.* #2—*Feds.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Halloween IV: The Return of Michael Myers.* #2—*Feds; Alien Nation.* #3—*Bat 21.* #4—*The Kiss.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—*Halloween IV: The Return of Michael Myers.* #2—Through 11/3: *Married to the Mob.* Opening 11/4: *They Live.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Clara's Heart.* #2—*Halloween IV: The Return of Michael Myers.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: Mon.–Sun. 10:30 a.m., 11:30 a.m., 12:30, 1:30, 3:30 and 4:30: *Behold Hawaii* and *Dance of Life*, both directed by Greg MacGillivray. Double Feature: Fri. and Sat. at 6 and 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—35 Avenue at 36 St., Astoria (718-784-0077). $4. Through 11/11: "Independent America: New Films 1978–88." 11/2 at 1:30: *Soft Fiction*, dir. Chick Strand; at 3: *Bell Diamond*, dir. Jon Jost. 11/3 at 1:15: (See 11/2 at 3); at 3: *Silver Valley*, dir. Michel Negroponte; *Vernon, Florida*, dir. Errol Morris. 11/4 at 2: *Poto and Cabengo*, dir. Jean-Pierre Gorin; at 3:30: *The Grandfather Trilogy*, dir. Allen Ross; *Nicaragua: Hear-Say/See-Hear*, dir. Jeffrey Skoller; at 6: *The Ties That Bind*, dir. Su Friedrich; *In the Name of the Father*, dir. Maria Marewski; at 8: Manuel DeLanda in person. 11/5 at noon: (See 11/3 at 3); at 1: (See 11/4 at 3:30); at 3:30: *L'Acade*, dir. Robert Russett; *Scrolls*, dir. Vicki Z. Peterson; *Slant or Slumber*, dir. Chika Ogura; *Diary of an Autistic Child*, dir. Edwin Cariati; *Chuck's Will's Widow*, dir. Bill Brand; at 5: Mark Lapore in person; at 8: *She Had Her Gun All Ready*, dir. Vivienne Dick; *The Offenders*, dir. Scott B. and Beth B.

ANTHOLOGY FILM ARCHIVES—34 Second Ave. (505-5181). $5. 11/2 at 8 and 10: *Come Back Africa* (1960), dir. Lionel Rogosin; at 8:30: "Hollis Frampton No. 3." 11/3 at 8: (See 11/2 at 8); at 8:30: "Films of Robert Breer," screenings include: *A Miracle* (1954), *A Man and His Dog Out for Air* (1954), and *Inner and Outer Space* (1960). 11/4 at 7: *The Art of Vision* (1961), dir. Stan Brakhage; at 8: "The American Narrative Film: Its Roots and Its Flowers"; at 10: (See 11/2 at 8). 11/5 at 4: "Bruce Elder Retrospective," screenings include *Breath/Light/Birth* (1975), and *She is Away* (1975); at 7: "American Narrative Film Part 2"; at 10: "Hollis Frampton No. 5." 11/6 at 6: *On the Bowery* (1956), dir. Lionel Rogosin; at 7:30: *The Birth of a Nation* (1915), dir. D. W. Griffith. 11/7 at 7: "Bruce Elder No. 2," screenings include *Sweet Love Remembered* (1980), and *Illuminated Texts* (1982). 11/8 at 6: "The American Narrative Film No. 4": *The Cheat* (1915), dir. Cecil B. De Mille, *The Tramp* (1915), dir. Chaplin; at 7: "Hollis Frampton No. 5"; at 8 and 10: *Miracle in Milan* (1951), dir. Vittorio de Sica.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 11/5: "Min Joong Video Program," a selection of recent videotapes from Korea include *The Sang Kyeidong Olympics* (1987); *Funeral Ceremonies* (1988); *Agriculture is the Foundation of a Nation* (1988); *We Never Can Be Two* (1988); and *Homes Apart* (1988).

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Members, $5; nonmembers, $6. Through 11/18: "Presenting Buddhadeb Dasgupta." 11/4 at 3: *The Distance* (1978), with Mamata Shankar; at 7: *Bitter Morsel* (1979), with Monidipa Roy.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 11/6: "German Cinema: Birth and Rebirth (1922–1984)." 11/6 at 2: *Spies* (1928), dir. Fritz Lang; at 4: *The American Friend* (1977), dir. Wim Wenders, with Bruno Ganz and Dennis Hopper. "Family Flicks," through 11/26: "Fairy Tales on Film." 11/5 at 3: *The Frog Prince* (1954), dir. Lotte Reiniger; *The Frog King* (1980), dir. Tom Davenport; *The Making of the Frog King* (1982), dir. Tom Davenport.

CASA DE ESPANA—314 E. 39th St. (689-4232). 11/8 at 7: Documentary from TVE on the life of Luis Buñuel; at 8: *Age of Gold*, (1930), dir Buñuel, with Buñuel and Salvador Dali.

CLOCKTOWER—108 Leonard St. (233-1096). Free. Through 12/11: "Here and There: Travels," an exploration of the historical tradition and contemporary manifestations of travel.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 11/2 at 7: "Features from Hungary": *The Nice Neighbor* (1979), dir. Zsolt Kezdi-Kovacs. 11/3 at 7: *It's Alive* (1974), dir. Larry Coehn. 11/4 at 8: "Films by Valie Export": Program IV: Video Works: *Table Quotes* (1986), *Voies From an Innerspace* (1987), *Lust* (1987). 11/5 at 8: Program V: *The Practice of Love.* 11/6 at 8: Program VI: *Menschenfrauen* (1979). 11/7 at 7: "New York City": *Weegee's New York*, dir. Helen Levitt; *In the Street*, dir. Levitt; *What Mozart Saw on Mulberry Street* (1956), dir. Rudy Burckhardt and Joseph Cornell. 11/8 at 7: *Violette* (1978), dir. Claude Chabrol. Through 11/19: "Films for Kids." 11/5 at 11: "African Folk Tales."

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 11/2 at 2, 6, and 8:45: *La Passion Beatrice* (1987), dir. Bertrand Tavernier.

GLOBAL VILLAGE—454 Broome St. (966-7526). $5. Through 11/18: "The Endangered Documentary and Other Species." 11/4 at 8: "Deborah Shaffer: Commitment to Change–A Retrospective," screenings include *Chris and Burney* (1970); *The Wooblies* (1979), and *Witness to War* (1984).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 11/18: "New Films From Japan." 11/4 at 6:30: *Before the Dawn* (1988), dir. Tengo Yamamda.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission: $4, general; $2, students and seniors. Through 11/29: "An International Lens on the Holocaust." 11/6 at 4: *Flames in the Ashes* (1985), dir. Haim Gouri.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.–Sat. 1–6. 11/7–12/3: "Video Viewing Room": *Buddy, Can You Spare a Dime (Shooting the Public)* (1988), dir. Joan Wallace. 11/8 at 7: Open Screening Night.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. 11/4 at 8: "Program of Israeli Films": *The Poet* (1988), dir. Gidi Dar. 11/5 at 8: *Third Degree* (1988), dir. Paige Snell.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Suggested contributions: adults $4, students $3, under 13 and seniors $2. Wed.–Sat. noon–5, Tue. noon–8. Through 1/12/89: "Young and Rubican and Broadcasting: Growing Up Together." "Comedy Break," 11/2: "The Great American Fourth of July and Other Disasters," "The Wonder Years." 11/3–4: "Rich Hill's Vanishing America." 11/8–9: "Mr. Peepers" and "Susie." "Saturday Screenings for Children," 11/5 at 12:30 and 3: "Calamity Jane." Through 11/5: "Television Specials," 11/2–5 at 2:30: "Julie and Carol at Carnegie Hall."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 11/27: "Anna Magnani." 11/3 at 2:30; *La vita e bella* (1943), dir. Carlo Ludovico Bragaglia, with Maria Mercader; at 6: *Tempo Massimo* (1934), dir. Mario Mattoli, with Vittorio De Sica. 11/4 at 2:30: *Peddlin' in Society* (1947), dir. Gennaro Righelli, with Vittorio De Sica; at 6: *Before Him All Rome Tumbled* (1946), dir. Carmine Gallone, with Tito Gobbi. 11/5 at 2: *Doctor Beware* (1941), dir. Vittorio De Sica; at 5: *Volcano* (1950), dir. William Dieterle. 11/6 at 2: (See 11/4 at 2:30); at 5: *Il Bandito* (1946), dir. Alberto Lattuada, with Amede Nazzari. 11/7 at 2:30: (See 11/4 at 6); at 6: (See 11/3 at 2:30). 11/8 at 2:30: (See 11/6 at 5); at 6: (See 11/5 at 5). **Titus Theater 2:** 11/3 at 3 and 6: "What's Happening?" Films by Joris Ivens, *The*

Bridge (1928), *New Earth* (1934), and *Philips Radio* (1931); at 6: *Rotterdam—Europort* (1966), *The Spanish Earth* (1937), and *Rain* (1929). 11/7 at 6:30: "Video Viewpoints": *Ordinary Shadows, Chinese Shade*, dir. Paul Wong.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 11/2–3 at 8, 11/5–6 at 3, 5:30, 8, and 10, and 11/7 at 8: *A Handful of Dust* (1988, Great Britain), dir. Charles Sturridge, with James Wilby and Anjelica Huston.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609). Free. 11/3 at noon: "Viewpoint...A Jewish Festival of the Arts": *Chaim Soutine* (1970), dir. Jack Lieberman; *This is Ben Shahn* (1968), dir. Jack Landau; *Jack Levine: Feast of Pure Reason* (1986), dir. David Sutherland; at 6: "Meet the Makers–Video": *Tiny and Ruby* (1988), dir. Andrea Weiss.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 11/23: "Autumn in Japan: ACelebration of the Films of Shochiku." 11/2–3 at 7:30: *Gonza the Spearman* (1986), dir. Masahiro Shinoda; at 10: *Pale Flower* (1963), dir. Masahiro Shinoda. 11/4–6 at 5:40: *Tokyo Story* (1953), dir. Yazujiro Ozu; at 8: *River of Fireflies* (1986), dir. Eizo Sugawa; at 10: *Black Lizard* (1968), dir. Kinji Fukasaku. 11/5–6 at 2: *She Was Like a Wild Chrysanthemum* (1955), dir. Keisuke Nariki. 11/8 at 7:30: *The Human Condition* (1959), dir. Masaki Kobayashi.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Autumn 88 Film Series." 11/6 at 1:30: *The Sorrows of Satan* (1926), dir. D. W. Griffith, with Adolphe Menjou; *Leaves From Satan's Book* (1921), dir. Carl Dreyer, with Helge Nissen.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "1988–89 New American Film and Video Series." Through 11/13: "Scrutable Images: Chinatown Demystified," screenings include *Chan is Missing* (1981), dir. Wayne Wang; *Family Gathering* (1988), dir. Lise Yasui and Ann Tegnell.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Halloween IV: The Return of Michael Myers.* #2—*Feds.* #3—*The Kiss.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Without a Clue.* #2—*Feds.* #3—*The Accused.* #4—*The Kiss:*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*The Accused.* #2—*Memories of Me.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Halloween IV: The Return of Michael Myers.* #2—*The Accused.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 11/3: *Halloween IV: The Return of Michael Myers.* Beg. 11/4: *They Live.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 11/3: *Halloween IV: The Return of Michael Myers.* Beg. 11/4: *They Live.* #2—*Crossing Delancey.* #3—*Feds.* #4—*Into the Fire.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 11/3: *Halloween IV: The Return of Michael Myers,* Beg. 11/4: *They Live.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Into the Fire.* #2—*The Accused.* #3—*The Kiss.* #4—*A Nightmare on Elm Street 4: The Dream Master.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Through 11/3: *Not of This Earth.* Beg. 11/4: *They Live.* #2—*Feds.* #3—*Halloween IV: The Return of Michael Myers.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Punchline.* #2—*The Kiss.* #3—*Die Hard.* #4—*Clara's Heart.* #5—*Mystic Pizza.* #6—*The Accused.* #7—*A Nightmare on Elm Street 4: The Dream Master.* #8—*Halloween IV: The Return of Michael Myers; Alien Nation.* #9—*Big.* #10—*Bat 21.* #11—*Elvira: Mistress of the Dark.* #12—*Without a Clue.* #13—*Feds.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Bat 21* #2—*The Accused.* #3—*Gorillas in the Mist.* #4—*Without a Clue.* #5—*Clara's Heart.* #6—*Crossing Delancey.* #7—*Dominick and Eugene.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Without a Clue.* #2—*Gorillas in the Mist.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Memories of Me.* #2—*Halloween IV: The Return of Michael Myers; A Fish Called Wanda.* #3—*A Fish Called Wanda.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Crossing Delancey.* #2—*Things Change; The Accused.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Alien Nation.* #2—*Into the Fire.* #3—*Halloween IV: The Return of Michael Myers.* #4—*Gorillas in the Mist.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Halloween IV: The Return of Michael Myers.* #2—*The Kiss; Alien Nation.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Halloween IV: The Return of Michael Myers.* #2—Through 11/3: *Not of This Earth.* Beg. 11/4: *They Live.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Halloween IV: The Return of Michael Myers.* #2—*Alien Nation.* #3—*Mystic Pizza.* #4—*Feds.* #5—*Punchline.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*The Kiss.* #2—*Halloween IV: The Return of Michael Myers.* #3—*Alien Nation.* #4—*Coming to America.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Die Hard.* #2—*Clara's Heart.* #3—*Crossing Delancey.* #4—*Alien Nation.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Without a Clue.* #2—*Mystic Pizza.* #3—*Punchline; The Kiss.* #4—*Feds.* #5—*Halloween IV: The Return of Michael Myers.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*The Accused.* #2—*Bat 21.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*The Kiss.* #2—*Into the Fire.* #3—*A Nightmare on Elm Street 4: The Dream Master.* #4—*Feds.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Kiss.* #2—*Without a Clue.* #3—*The Accused.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Feds.* #2—Through 11/3: *Halloween IV: The Return of Michael Myers.* Beg. 11/4: *Everybody's All-American.* #3—*Bat 21.* #4—Through 11/3: *Punchline.* Beg. 11/4: *They Live.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Feds.* #2—*Things Change.* #3—*Punchline.* #4—*The Accused.* #5—*Crossing Delancey.* #6—*Bat 21.* #7—Through 11/3: *Mystic Pizza.* Beg. 11/4: *U2: Rattle and Hum.* #8—*Clara's Heart.* #9—Through 11/3: *Alien Nation.* Beg. 11/4: *The Good Mother.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333) #1—*Memories of Me.* #2—*Feds.* #3—*The Accused.* #4—*Halloween IV: The Return of Michael Myers.* #5—Through 11/3: *A Fish Called Wanda.* Beg. 11/4: *They Live.* #6—Through 11/3: *Without a Clue.* Beg. 11/4: *U2: Rattle and Hum.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Without a Clue.* #2—*Punchline; A Fish Called Wanda.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Feds.* #2—*Into the Fire.* #3—Through 11/3: *Not of This Earth.* Beg. 11/4: *They Live.* #4—*The Kiss.* #5—*Halloween IV: The Return of Michael Myers.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Accused.* #2—Through 11/3: *Alien Nation.* Beg. 11/4: *They Live.* #3—*Feds.* #4—*Halloween IV: The Return of*

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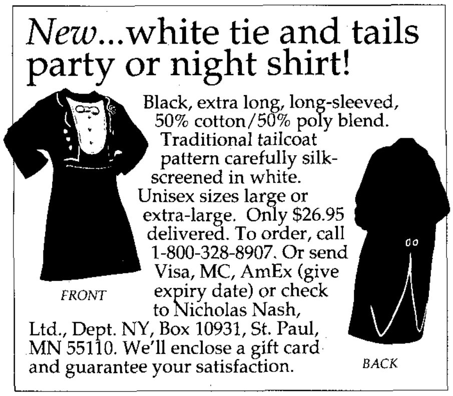
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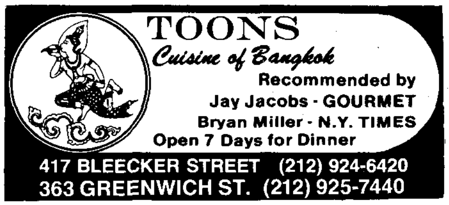
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Michael Myers. #5—Through 11/3: *Punchline.* Beg. 11/4: *U2: Rattle and Hum.* #6—*Bat 21.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Crossing Delancey.* #2—*Feds.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Accused.* #2—*Punchline.* #3—Through 11/3: *Clara's Heart.* Beg. 11/4: *The Good Mother.* #4—*Mystic Pizza.*

303. CORONA—PLAZA—(639-7722). Through 11/3: *Halloween IV: The Return of Michael Myers.* Beg. 11/4: *A Nightmare on Elm Street 4: The Dream Master.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Accused.* #2—*Things Change.* #3—*Punchline.* #4—*Without a Clue.* #5—*Bat 21.* #6—*Alien Nation.* #7—*Into the Fire.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Without a Clue.* #2—*The Accused.* #3—Closed for renovations.

306. FLUSHING—UA QUARTET—(359-6777). #1—Through 11/3: *Halloween IV: The Return of Michael Myers.* Beg. 11/4: *Everybody's All-American.* #2—*Bat 21.* #3—Through 11/3: *Alien Nation.* Beg. 11/4: *They Live.* #4—Through 11/3: *Into the Fire.* Beg. 11/4: *U2: Rattle and Hum.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Memories of Me.* #2—*Without a Clue.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Gorillas in the Mist.* #2—*Alien Nation.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Clara's Heart.* #2—*Things Change.* #3—*Punchline.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Crossing Delancey.* #2—Through 11/3: *Mystic Pizza.* Beg. 11/4: *The Good Mother.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Memories of Me.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Feds.* #2—Through 11/3: *Halloween IV: The Return of Michael Myers.* Beg. 11/4: *Everybody's All-American.* #3—*Bat 21.* #4—Through 11/3: *The Kiss.* Beg. 11/4: *They Live.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Halloween IV: The Return of Michael Myers.* #2—*Mystic Pizza.* #3—*Clara's Heart.* #4—*Dominick and Eugene.* #5—*Punchline.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Gorillas in the Mist.* #2—*Things Change.* #3—*Die Hard.* #4—*The Accused.* #5—*Without a Clue.* #6—*Bat 21.* #7—*Alien Nation.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Feds.* #2—*The Accused.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Halloween IV: The Return of Michael Myers.* #2—Through 11/3: *Into the Fire.* Beg. 11/4: *Everybody's All-American.* #3—Through 11/3: *The Kiss.* Beg. 11/4: *They Live.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 11/3: *Memories of Me.* Beg. 11/4: *U2: Rattle and Hum.* #2—*The Accused.* #3—*Without a Clue.* #4—*A Fish Called Wanda.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—Through 11/3: *Halloween IV: The Return of Michael Myers.* Beg. 11/4: *Everybody's All-American.* #2—Through 11/3: *Punchline.* Beg. 11/4: *U2: Rattle and Hum.* #3—Through 11/3: *Alien Nation.* Beg. 11/4: *They Live.*

320. REGO PARK—DRAKE—(457-4002). Through 11/3: *A Fish Called Wanda; Who Framed Roger Rabbit.* Beg. 11/4: *Gorillas in the Mist.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Punchline.* #2—*Mystic Pizza.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Halloween IV: The Return of Michael Myers.* #2—*Without a Clue.*

401. NEW DORP—HYLAN—(351-6601). #1—*The Accused.* #2—*Punchline.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Accused.* #2—*Punchline.* #3—*Feds.* #4—Through 11/3: *Things Change.* Beg. 11/4: *The Good Mother.* #5—*Alien Nation.* #6—*Halloween IV: The Return of Michael Myers.* #7—Through 11/3: *Crossing Delancey.* Beg. 11/4: *Everybody's All-American.* #8—Through 11/3: *Mystic Pizza.* Beg. 11/4: *U2: Rattle and Hum.* #9—*Bat 21.* #10—Through 11/3: *The Kiss.* Beg. 11/4: *They Live.*

LONG ISLAND

AREA CODE 516

Nassau County

501. BELLMORE—MOVIES—(783-7200). Through 11/3: *A Fish Called Wanda.* Beg. 11/4: *Gorillas in the Mist.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Married to the Mob.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Halloween IV: The Return of Michael Myers.* #2—*Feds.* #3—Through 11/3: *Crossing Delancey.* Beg. 11/4: *Everybody's All-American.* #4—*Punchline.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Halloween IV: The Return of Michael Myers.* #2—*Sweet Hearts Dance; Memories of Me.* #3—*Die Hard.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Feds.* #2—*Alien Nation.* #3—*Crossing Delancey.* #4—*Without a Clue.* #5—*Punchline.* #6—*Halloween IV: The Return of Michael Myers.* #7—*Bat 21.* #8—*The Accused.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Crossing Delancey.* #2—*Feds.* #3—Through 11/3: *Halloween IV: The Return of Michael Myers.* Beg. 11/4: *U2: Rattle and Hum.*

507. HEWLETT—HEWLETT—(791-6768). *A Fish Called Wanda.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 11/3: *Halloween IV: The Return of Michael Myers.* Beg. 11/4: *Clara's Heart.* #2—*Feds.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 11/3: *A Fish Called Wanda.* Beg. 11/4: *They Live.* #2—*The Accused.* #3—*Bat 21.* #4—Through 11/3: *Gorillas in the Mist.* Beg. 11/4: *The Good Mother.* #5—*Without a Clue.* #6—Through 11/3: *Alien Nation.* Beg. 11/4: *U2: Rattle and Hum.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Dominick and Eugene.* #2—*Punchline.* #3—*Halloween IV: The Return of Michael Myers.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 11/3: *A Fish Called Wanda.* Beg. 11/4: *Gorillas in the Mist.* #2—Through 11/3: *Married to the Mob.* Beg. 11/4: *Die Hard.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Bat 21.* #2—*Memories of Me.* #3—*The Accused.* #4—*The The Kiss..* #5—*Without a Clue.* #6—*Mystic Pizza.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 11/3: *Gorillas in the Mist.* Beg. 11/4: *Alier Nation.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Without a Clue.* #2—*Bat 21.* #3—*Alien Nation.* #4—*Imagine: John Lennon.*

515. MALVERNE—TWIN—(599-6966). #1—Througl 11/3: *Married to the Mob.* Beg. 11/4: *Die Hard.* #2—*A Fish Called Wanda.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Things Change.* #2—Through 11/3: *Bat 21.* Beg 11/4: *The Good Mother.* #3—*The Accused.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—Through 11/3: *Bat 21.* Beg. 11/4 *Everybody's All-American.* #2—Through 11/3: *Mysti Pizza.* Beg. 11/4: *They Live.* #3—*Halloween IV: Th Return of Michael Myers.* #4—*Clara's Heart.* #5—Through 11/3: *Alien Nation.* Beg. 11/4: *U2: Rattl and Hum.* #6—*Feds.* #7—*Crossing Delancey.* #8—*Punchline.* #9—Through 11/3: *Into the Fire.* Beg 11/4: *The Accused.*

518. MASSAPEQUA—PEQUA—(799-6464). Througl 11/3: *The Accused.* Beg. 11/4: *The Good Mother.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Memories of Me.* #2—*Punchline.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Clara's Heart.* #2—*A Fish Called Wanda; Feds.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*A Fish Called Wanda.* #2—*Married to the Mob.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Mystic Pizza.* #2—*Halloween IV: The Return of Michae Myers.* #3—*Memories of Me.* #4—*Feds.* #5—*Dominick and Eugene; Crossing Delancey.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Gorillas in the Mist.* #2—*Memories of Me.* #3—*The Accused.* #4—*Clara's Heart.* #5—*Mystic Pizza.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Feds.* #2—*Crossing Delancey.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Punchline.* #2—*Without a Clue.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Crossing Delancey.* #2—*Things Change.* #3—Through 11/3: *Clara's Heart.* Beg. 11/4: *Everybody's All-American.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Punchline.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Halloween IV: The Return of Michael Myers.* #2—*Punchline.* #3—*Bat 21.* #4—*A Nightmare on Elm Street 4: The Dream Master; A Fish Called Wanda.* #5—*Die Hard.* #6—*The Kiss.* #7—*The Accused.* #8—*Mystic Pizza.* #9—*Coming to America.* #10—*Without a Clue.* #11—*Gorillas in the Mist.* #12—*Crossing Delancey.* #13—*Clara's Heart; Feds.*

531. WANTAGH—WANTAGH—(781-6969). *Married to the Mob.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 11/3: *Feds.* Beg. 11/4: *U2: Rattle and Hum.* #2—Through 11/3: *Halloween IV: The Return of Michael Myers.* Beg. 11/4: *They Live.* #3—Through 11/3: *Into the Fire.* Beg. 11/4: *Everybody's All-American.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Who Framed Roger Rabbit.* #2—*Alien Nation.* #3—*Big.* #4—*Things Change.* #5—*The Last Temptation of Christ.* #6—*Madame Sousatzka.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Mr. North.* #2—*Bagdad Cafe.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Alien Nation.* #2—Through 11/3: *Into the Fire.* Beg. 11/4: *Everbody's All-American.* #3—*Bat 21.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Accused.* #2—Through 11/3: *Halloween IV: The Return of Michael Myers.* Beg. 11/4: *They Live.* #3—Through 11/3: *Gorillas in the Mist.* Beg. 11/4: *The Good Mother.*

602. BAY SHORE—CINEMA—(665-1722). *Punchline.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Mystic Pizza.* #2—*Feds.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Halloween IV: The Return of Michael Myers.* #2—Through 11/3: *Into the Fire.* Beg. 11/4: *They Live.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*A Fish Called Wanda.* #2—*Bat 21.* #3—*Die Hard.* #4—*Punchline.* #5—*Gorillas in the Mist.* #6—*Punchline.* #7—*Crossing Delancey.* #8—*Cocktail.* #9—*Without a Clue.* #10—*Halloween IV: The Return of Michael Myers; Feds.* #11—*Mystic Pizza; The Accused.* #12—*Alien Nation; Big.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Gorillas in the Mist.* #2—*Punchline.* #3—*Clara's Heart.* #4—*Bat 21.* #5—*Madame Sousatzka.* #6—*Things Change.* #7—*Alien Nation.* #8—*The Accused.* #9—*Mystic Pizza.* #10—*Halloween IV: The Return of Michael Myers.* #11—*Without a Clue.* #12—*Crossing Delancey; Feds.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Halloween IV: The Return of Michael Myers.* #2—*Feds.* #3—*The Accused.* #4—*Punchline.* #5—Through 11/3: *Into the Fire.* Beg. 11/4: *Everybody's All American.* #6—Through 11/3: *Mystic Pizza.* Beg. 11/4: *They Live.* #7—*Crossing Delancey.* #8—Through 11/3: *Alien Nation.* Beg. 11/4: *U2: Rattle and Hum.*

611. CORAM—PINE—(698-6442). #1—*Halloween IV: The Return of Michael Myers.* #2—*A Fish Called Wanda.* #3—*Things Change.* #4—*Gorillas in the Mist.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Bat 21.* #2—*The Accused.* #3—Through 11/3: *Clara's Heart.* Beg. 11/4: *Everybody's All American.* #4—*Punchline.* #5—Through 11/3: *Gorillas in the Mist.* Beg. 11/4: *The Good Mother.*

613. ELWOOD—ELWOOD—(499-7800). #1—*A Fish Called Wanda.* #2—*Mystic Pizza.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Without a Clue.* #2—*Punchline.* #3—*Crossing Delancey.* #4—*Gorillas in the Mist.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Accused.*

618. ISLIP—ISLIP—(581-5200). #1—*Gorillas in the Mist.* #2—*The Accused.* #3—*Halloween IV: The Return of Michael Myers.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Alien Nation.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 11/3: *Die Hard.* Beg. 11/4: *Betrayed.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Feds.* #2—*Mystic Pizza.* #3—*Alien Nation.* #4—*Halloween IV: The Return of Michael Myers.* #5—*Punchline; The Accused.* #6—*Gorillas in the Mist; Married to the Mob.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 11/3: *Die Hard.* Beg. 11/4: *A Fish Called Wanda.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Bat 21.* #2—*Crossing Delancey.* #3—*A Fish Called Wanda.* #4—*Feds.* #5—*Alien Nation.* #6—Through 11/3: *Mystic Pizza.* Beg. 11/4: *Everybody's All American.* #7—Through 11/3: *Into the Fire.* Beg. 11/4: *U2: Rattle and Hum.* #8—*Punchline.* #9—*The Accused.* #10—Through 11/3: *A Fish Called Wanda.* Beg. 11/4: *They Live.* #11—*Who Framed Roger Rabbit.* #12—Through 11/3: *Not of This Earth.* Beg. 11/4: *The Good Mother.* #13—*Halloween IV: The Return of Michael Myers.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Without a Clue.* **WEST**—Through 11/3: *Alien Nation.* Beg. 11/4: *Everybody's All-American.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 11/3: *Stormy Monday.* Beg. 11/4: *A World Apart.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Feds.* #2—*Alien Nation.* #3—*Gorillas in the Mist.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Punchline.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Feds.* #2—*Gorillas in the Mist.* #3—Through 11/3: *Mystic Pizza.* Beg. 11/4: *They Live.* #4—Through 11/3: *Halloween IV: The Return of Michael Myers.* Beg. 11/4: *U2: Rattle and Hum.* #5—*Crossing Delancey.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Halloween IV: The Return of Michael Myers.* #2—*The Accused.* #3—*Without a Clue.*

636. WEST ISLIP—TWIN—(669-2626). #1—Through 11/3: *A Fish Called Wanda.* Beg. 11/4: *Gorillas in the Mist.* #2—*Without a Clue.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Accused.* #2—*Without a Clue.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Crossing Delancey.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Through 11/3: *Dominick and Eugene.* Beg. 11/4: *The Good Mother.* #2—Through 11/3: *Gorillas in the Mist.* Beg. 11/4: *Clara's Heart.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Punchline.* #2—*Crossing Delancey.* #3—*Alien Nation.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—Through 11/3: *Without a Clue.* Beg. 11/4: *The Good Mother.* #2—Through 11/3: *Punchline.* Beg. 11/4: *Things Change.*

704. HARRISON—CINEMA—(835-5952). *Memories of Me.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Crossing Delancey.* #2—*The Accused.* #3—*Halloween IV: The Return of Michael Myers.* #4—*Feds.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Halloween IV: The Return of Michael Myers.* #2—*Clara's Heart.* #3—*The Accused.* #4—*Punchline.* #5—*Things Change.* #6—*Crossing Delancey.* #7—*Without a Clue.* #8—*Alien Nation.* #9—*Mystic Pizza.* #10—*Feds.*

707. LARCHMONT—PLAYHOUSE—(834-3001). Through 11/3: *Crossing Delancey.* Beg. 11/4: *The Good Mother.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Feds.* #2—*Punchline.* #3—*Halloween IV: The Return of*

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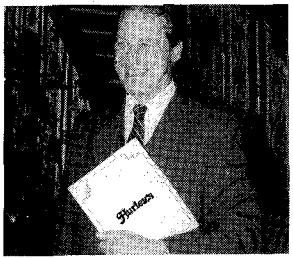

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Michael Myers. #4—Through 11/3: *Gorillas in the Mist.* Beg. 11/4: *Crossing Delancey.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 11/3: *A Fish Called Wanda.* Beg. 11/4: *Everybody's All-American.* #2—*The Accused.* #3—*Punchline.* #4—*Crossing Delancey.* #5—Through 11/3: *Without a Clue.* Beg. 11/4: *U2: Rattle and Hum.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Dominick and Eugene.* #2—*Halloween IV: The Return of Michael Myers.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Sweet Hearts Dance.* #2—*Halloween IV: The Return of Michael Myers; The Kiss.* #3—*Without a Clue.* #4—*Feds.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*A Fish Called Wanda.* #2—*Dominick and Eugene.* #3—*Married to the Mob.* #4—*The Accused.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Big.*

718. RYE—RYE RIDGE—(939-8177). #1—*The Accused.* #2—*Without a Clue.*

719. SCARSDALE—FINE ARTS—(723-6699). *Mystic Pizza.*

720. SCARSDALE—PLAZA—(725-0078). Through 11/3: *Married to the Mob.* Beg. 11/4: *A Fish Called Wanda.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Gorillas in the Mist.* #2—*Alien Nation.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Die Hard.* #2—*A Fish Called Wanda.* #3—*Clara's Heart.* #4—*Memories of Me.*

723. YONKERS—MOVIELAND—(793-0002). #1—*The Accused.* #2—*Without a Clue.* #3—Through 11/3: *Bat 21.* Beg. 11/4: *They Live.* #4—*Halloween IV: The Return of Michael Myers.* #5—*Things Change.* #6—*Feds.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Halloween IV: The Return of Michael Myers.* #2—*Feds.* #3—*Gorillas in the Mist.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—Through 11/3: *Bat 21.* Beg. 11/4: *They Live.* #2—*Alien Nation.* #3—*Feds.* #4—*Punchline.* #5—*Crossing Delancey.* #6—*Mystic Pizza.* #7—*Halloween IV: The Return of Michael Myers.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Memories of Me.* #2—*Big.*

Rockland County

752. NANUET—MALL—(623-6336). Program Unavailable.

753. NANUET—MOVIES—(623-0211). #1—*Without a Clue.* #2—*Dominick and Eugene.* #3—*Memories of Me.* #4—*A Fish Called Wanda.* #5—*Clara's Heart.*

755. NEW CITY—TOWN—(634-5100). #1—*The Accused.* #2—*Running on Empty.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Feds.* #2—*Halloween IV: The Return of Michael Myers.*

757. NYACK—CINEMA EAST—(358-6631). *Without a Clue.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*The Accused.* #2—*Punchline.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Rocky Horror Picture Show.*

761. SPRING VALLEY—CINEMA 45—(352-1445). Program Unavailable.

764. SUFFERN—LAFAYETTE—(357-6030). *Translyvania 6-500.*

CONNECTICUT

AREA CODE 203

Fairfield County

801. DANBURY—CINE—(743-2200). #1—*Punchline.* #2—*Mystic Pizza.* #3—*Crossing Delancey.*

802. DANBURY—CINEMA—(748-2923). #1—*Running on Empty.* #2—*The Accused.*

803. DANBURY—PALACE—(748-7496). #1—*Feds.* #2—*Halloween IV: The Return of Michael Myers.* #3—*Bat 21.*

806. FAIRFIELD—COUNTY—(334-1411). *Die Hard.*

808. GREENWICH—PLAZA—(869-4030). #1—*Things Change.* #2—*Crossing Delancey; Clara's Heart.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Through 11/3: *Punchline.* Beg. 11/4: *The Good Mother.* #2—Through 11/3: *Clara's Heart.* Beg. 11/4: *Crossing Delancey.*

812. RIDGEFIELD—CINEMA—(438-3338). *Clara's Heart; The New Adventures of Pippi Longstocking; Short Circuit 2.*

813. SOUTH NORWALK—SONO—(866-9202). Through 11/3: *A Handful of Dust.* 11/4–10: *Babette's Feast.* 11/4–7 Late Show: *Someone to Love.*

814. SPRINGDALE—STATE—(325-0250). *A Fish Called Wanda; Elvira: Mistress of the Dark.*

815. STAMFORD—AVON—(324-9205). #1—*Halloween IV: The Return of Michael Myers.* #2—*Feds.*

816. STAMFORD—CINEMA—(324-3100). #1—*Punchline.* #2—*Bat 21.* #3—*Mystic Pizza.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*The Accused.* #2—*Running on Empty.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Mystic Pizza.* #2—*Halloween IV: The Return of Michael Myers.* #3—Through 11/3: *Die Hard.* Beg. 11/4: *Everybody's All-American.* #4—Through 11/3: *The Kiss.* Beg. 11/4: *They Live.* #5—Through 11/3: *Alien Nation.* Beg. 11/4: *U2: Rattle and Hum.* #6—*Feds.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*The Accused.* #2—*Feds.* #3—*Crossing Delancey.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Feds.* #2—*Punchline.* #3—*Halloween IV: The Return of Michael Myers.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Who Framed Roger Rabbit; Gorillas in the Mist.* #2—*The Accused.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Punchline.* #2—*Bat 21.* #3—*Gorillas in the Mist.* #4—*Halloween IV: The Return of Michael Myers.* #5—*The Accused.* #6—*Without a Clue.* #7—*Alien Nation.* #8—*Clara's Heart.* #9—*Feds.*

903. JERSEY CITY—STATE—(653-5200). #1—*Halloween IV: The Return of Michael Myers.* #2—*Feds.* #3—Through 11/3: *Not of This Earth.* Beg. 11/4: *They Live.* #4—*Into the Fire.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Things Change.* #2—*The Kiss.* #3—*A Fish Called Wanda.* #4—*Clara's Heart.* #5—*Bat 21.* #6—*Mystic Pizza.* #7—*Crossing Delancey.* #8—*Alien Nation.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*The Accused.* #2—*Punchline.* #3—*Feds.* #4—*Without a Clue.* #5—*Die Hard.* #6—*Halloween IV: The Return of Michael Myers.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Memories of Me; The Kiss.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Alien Nation.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Halloween IV: The Return of Michael Myers.* #2—*Feds.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 11/3: *Halloween IV: The Return of Michael Myers.* Beg. 11/4: *U2: Rattle and Hum.*

913. IRVINGTON—CASTLE—(372-9324) #1—*The Kiss; Elvira: Mistress of the Dark.* #2—*Halloween IV: The Return of Michael Myers.*

914. LIVINGSTON—COLONY—(992-0800). Through 11/3: *Mystic Pizza.* Beg. 11/4: *The Good Mother.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Bat 21.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Gorillas in the Mist.* #2—*Without a Clue.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Dominick and Eugene.* #2—*Without a Clue.* #3—Through 11/3: *Gorillas in the Mist.* Beg. 11/4: *The Good Mother.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*A Fish Called Wanda.* #2—*Die Hard.* #3—*A Nightmare on Elm Street 4: The Dream Master; Who Framed Roger Rabbit.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Without a Clue.* #2—*Halloween IV: The Return of Michael Myers.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*The Accused.* #2—*Things Change.* #3—*Punchline.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Crossing Delancey.* #2—*Alien Nation.* #3—*The Accused.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Big.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Gorillas in the Mist.* #2—*Dominick and Eugene.*

932. ELIZABETH—ELMORA—(352-3483). *Alien Nation.*

933. LINDEN—QUAD—(925-9787). #1—*Halloween IV: The Return of Michael Myers.* #2—*Big.* #3—*Feds.* #4—*Without a Clue; Who Framed Roger Rabbit.*

935. UNION—LOST PICTURE SHOW—(964-4497). *The Last Temptation of Christ.*

936. UNION—UNION—(686-4373). #1—*The Accused.* #2—*Mystic Pizza.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Mystic Pizza.* #2—Through 11/3: *Bat 21.* Beg. 11/4: *Everybody's All-American.* #3—*Punchline.*

938. WESTFIELD—TWIN—(654-4720). #1—*A Fish Called Wanda.* #2—*Without a Clue.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Halloween IV: The Return of Michael Myers.* #2—*Without a Clue.*

951. CLOSTER—CLOSTER—(768-8800). *Without a Clue.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*The Accused.* #2—*Gorillas in the Mist.* #3—*Feds.* #4—*Without a Clue.*

953. EMERSON—TOWN—(261-1000). #1—*Dominick and Eugene.* #2—*The Accused.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*The Accused.* #2—*Punchline.*

955. FAIRVIEW—TWIN—(941-2424). #1—Program Unavailable. #2—Program Unavailable.

956. FORT LEE—LINWOOD—(944-6900). #1—*Crossing Delancey.* #2—Through 11/3: *Mystic Pizza.* Beg. 11/4: *Everybody's All-American.*

958. OAKLAND—TWIN—(337-4478). #1—Through 11/3: *Alien Nation.* Beg. 11/4: *Everybody's All-American.* #2—*Halloween IV: The Return of Michael Myers.*

959. PARAMUS—CINEMA 35—(845-5070). *Into the Fire.*

961. PARAMUS—BERGEN MALL—(845-4449). *Gorillas in the Mist.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*The Accused.* #2—*Madame Sousatzka.* #3—*The Kiss.* #4—*Clara's Heart.* #5—*Things Change.* #6—*Bat 21.* #7—*Without a Clue.* #8—*Crossing Delancey.* #9—*Mystic Pizza.* #10—*Punchline.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Alien Nation.* #2—*Feds.* #3—*Halloween IV: The Return of Michael Myers.*

964. RAMSEY—CINEMA—(825-2090). *Punchline.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *A Fish Called Wanda.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Mystic Pizza.* #2—*The Accused.* #3—*Clara's Heart.* #4—*Punchline.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Memories of Me.* #2—*Alien Nation.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Wings of Desire.* #2—*Feds; Alien Nation.* #3—*The Thin Blue Line.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*The Accused.* #2—*Bat 21.* #3—*Gorillas in the Mist.* #4—*Punchline.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Without a Clue.* #2—Through 11/3: *A Fish Called Wanda.* Beg. 11/4: *They Live.* #3—*Gorillas in the Mist.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Feds.* #2—*Halloween IV: The Return of Michael Myers.* #3—*Punchline.* #4—Through 11/3: *Mystic Pizza.* Beg. 11/4: *The Good Mother.*

BRIEF
M O V I E
REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **THE ACCUSED**—(1 hr. 55 min.; 1988) Jodie Foster is accurate and biting as an uneducated, foulmouthed girl, Sarah, who goes into a bar to have a good time, flirts a little, and gets beaten and raped by three men on a pinball machine. The assistant district attorney prosecuting the case (Kelly McGillis, in an intentionally condescending performance) apparently agrees with the men's contention that Sarah was asking for it, because she refuses to put her on the stand as a witness on her own behalf. It's only when a second case gets under way—this time directed at the men who stood around watching and cheering—that Sarah gets to tell her story. The point of the movie, which many Americans are not all that ready to accept, is that a woman should be able to drink and flirt without getting raped for it. Generically, the picture is high-minded melodrama, and what saves it from sententiousness is Foster's performance—and the live-wire direction of Jonathan Kaplan, who brings real heat to the rape scene (it's violent and unenjoyable, but we understand how men could just stand and watch it—*we're* watching it). Tom Topor wrote the screenplay, which gets crude and sentimental in the dawn-of-sisterhood scenes between McGillis and Foster. Produced by the team of Sherry Lansing and Stanley Jaffe. (10/31/88) R. **24, 64, 80, 101, 102, 103, 108, 112, 200, 206, 215, 217, 219, 220, 300, 302, 304, 305, 314, 315, 317, 401, 406, 505, 509, 512, 516, 517, 518, 524, 530, 601, 606, 608, 610, 612, 617, 618, 621, 625, 635, 638, 705, 706, 709, 715, 718, 723, 755, 759, 802, 817, 819, 901, 902, 905, 920, 921, 936, 952, 953, 954, 962, 967, 970**

ALIEN NATION—(1 hr. 39 min.; 1988) A detective thriller set in the near future, when 300,000 alien immigrants are integrated into human society. With James Caan, Mandy Patinkin, and Terence Stamp. Written by Rockne S. O'Bannon. Dir. Graham Baker. R. **7, 33, 52, 66, 90, 112, 207, 208, 210, 211. 213, 219, 300, 304, 306, 308, 314, 318, 406, 505, 509, 513, 514, 517, 533, 600, 606, 608, 610, 619, 621, 625, 627, 631, 702, 706, 721, 724, 818, 902, 904, 910, 921, 932, 958, 963, 968, 969**

ANOTHER WOMAN—(1 hr. 35 min.; 1988) Woody Allen climbing the high towers of anguish once again, and falling off. Gena Rowlands plays Marion, a middle-aged philosophy professor whose morale comes apart. She wanders around an impeccably elegant New York, but the journey is really an interior one. Attacking like guilty thoughts, her husband, her brother, old friends, and old lovers accuse her of being "cold" or "unconsciously flirtatious" or—worst of all—"judgmental." The movie is a bald imitation of Bergman's *Wild Strawberries,* only without the rhapsodic and lyrical imagery. Most of it is stiff and strenuous, like a hectoring "serious" Off Broadway play. What's so terrible about being "judgmental," anyway? It's not judgment most of us fear as much as *bad* judgment. With Ian Holm as Marion's husband, Gene Hackman as an old admirer, Sandy Dennis as an actress friend, and a very pregnant Mia Farrow as a woman Marion overhears talking to her shrink. (10/24/88) PG. **50**

BAGDAD CAFE—(1 hr. 11 min.; 1988) A tale of the unlikely friendship that blossoms in the California desert between a mysterious German tourist and the beleaguered owner of a desolate truck stop. With Marianne Sägebrecht and Jack Palance. Screenplay by Eleonore Adlon, Christopher Doherty, and Percy Adlon. Dir. Percy Adlon. PG. **11, 534**

BAT 21—(1 hr. 45 min.; 1988) Reviewed in this issue. R. **7, 33, 60, 67, 85, 90, 112, 200, 215, 218, 219, 300, 304, 306, 312, 314, 406, 505, 509, 512, 514, 516, 517, 530, 600, 606, 608, 612, 625, 723, 724, 803, 816, 902, 904, 915, 937, 962, 970**

BETRAYED—(1 hr. 57 min.; 1988) In the Illinois grain fields, seemingly nice people, concerned with family, work, and church, meet in the middle of the night to shoot down blacks and plot the perfect "Aryan" state. Based on an actual group—The Order—Costa-Gavras's movie about a native Fascist group has a serious subject, but it also has an utterly synthetic thriller plot. Debra Winger is the undercover FBI agent who poses as a farm worker so she can get close to farmer Tom Berenger, whom the FBI suspects of being an assassin. She falls in love with him, and when she discovers he really is a monster, she is torn between her love and her duty. Most of the movie is flatly unbelievable, and Costa-Gavras works in a slow, methodical style, with many shots of beautiful fields, as if the American rottenness rose up right out of the heartland. (9/5/88) R. **36, 620**

BIRD—(1 hr. 50 min.; 1988) Clint Eastwood's dolorous portrait of the great alto sax player Charlie "Yardbird" Parker is without a doubt the darkest feature film in the history of American movies. Grottolike jazz clubs and murky apartments, bebop as the ultimate night music, and all that. Forest Whitaker gives a lovely performance as Parker, and Diane Venora does very well, too, as Parker's nobly forbearing wife, Chan Richardson, but you can't really see their beautiful and painful scenes together. Eastwood and screenwriter Joel Oliansky capture parts of Parker very well—the playfulness, the irony, the odd bursts of ceremoniousness, the offhand erudition. They suggest that the hip style of black musicians 40 years ago was essentially a controlled inflection of an inborn courtliness and formality. Whitaker's suavity can be dazzling, because it links Parker's personality to the more elegant side of his playing. What the filmmakers can't account for is the ecstatic element in Parker's music. The movie is another portrait of a suffering genius that is much bigger on suffering than genius. (10/10/88) R. **5, 49, 85**

CLARA'S HEART—(1 hr. 48 min.; 1988) A Jamaican housekeeper greatly influences the life of a twelve-year-old boy, bringing him affection and diversion from his parents' impending divorce. With Whoopi Goldberg, Neil Patrick Harris, and Michael Ontkean. Screenplay by Mark Medoff. Dir. Robert Mulligan. PG-13. **26, 31, 52, 89, 92, 112, 200, 213, 219, 302, 309, 313, 508, 517, 520, 524, 527, 530, 608, 612, 700, 706, 722, 753, 808, 809, 812, 902, 904, 962, 967**

COMING TO AMERICA—(1 hr. 55 min.; 1988) John Landis is the untalented director of this lame comedy about a wealthy African prince, Eddie Murphy, who comes to America to find a bride. The plotting is more like that of a sitcom than a glamorous old Hollywood movie, and after the prince meets his girl (Shari Headley), we don't get any of the giddy pleasures of royal romance. Murphy's pose of princely dignity doesn't give him much room to function as a comic. Arsenio Hall, as his sidekick, gets most of the laughs. With James Earl Jones as the basso-profundo king. Written by David Sheffield and Barry W. Blaustein. (7/25/88) R. **37, 211, 530**

CROSSING DELANCEY—(1 hr. 36 min.; 1988) The title refers to the apparently downward journey—social as well as geographical—undertaken by the movie's heroine, Isabelle Grossman (Amy Irving), a New York princess without a prince. Izzy has a good life managing an intellectual bookstore, but her grandmother, Bubbie (Reizl Bozyk), is tired of seeing her unmarried and gets a vulgar neighborhood matchmaker to set Izzy up with a solid fellow from Essex Street—Sam the pickle man (Peter Riegert). The movie, which Susan Sandler adapted from her own play and Joan Micklin Silver directed, would seem to be about cross-cultural and class differences in romance, but it fudges on its subject. Sam is a perfectly modern guy who just happened to inherit his father's business and stay on the Lower East Side. He has no ethnic flavor at all. The movie is a bit of a fake, and, in embracing the wisdom of Bubbie, it offers a retreat from the problem of living in the city, not a solution to it. Yet it still has some charm. (9/19/88) PG. **20, 54, 63, 85, 106 200, 206, 213, 219, 301, 310, 406, 503, 505, 506, 517, 523, 524, 527, 530, 606, 608, 610, 616, 625, 634, 639, 702, 705, 706, 707, 708, 709, 724, 801, 808, 809, 819, 904, 921, 956, 962**

DEAD RINGERS—(1 hr. 55 min.; 1988) For a while, David Cronenberg's movie feels like the most sophisticated horror comedy ever made. In Toronto, identical twins Elliot and Beverly Mantle (both played by Jeremy Irons), brilliant gynecologists, run a fertility clinic. The swinish Elliot seduces the beautiful actress Claire (Genevieve Bujold), a ravishing masochist, then turns her over to morose Bev, who falls in love with her (Claire doesn't know, at first, that she is sleeping with two men). When Bev, getting closer to the neurotic Claire, begins to take drugs, he becomes addicted; quickly, he goes over the edge and begins to *menace his patients' genitals with gleaming surgical* instruments. Elliot, who shares his blood system, goes over the edge too. The film loses its debonair cool (which is formidable in the beginning) and becomes claustrophobic and even rather stupid. There is a disgusting, utterly predictable *Liebestod* at the end. But see it for the first hour. Jeremy Irons gives his first witty performance (he should do fancy trash more often), and Bujold is marvelous. Photographed in icy silver-fox colors. (10/3/88) R. **87**

DIE HARD—(2 hrs. 7 min.; 1988) A group of swank thieves—mostly German, and led by a suave ex-terrorist (Alan Rickman)—invades a Los Angeles office tower (the home of a Japanese conglomerate) during a Christmas Eve office party. Taking the employees hostage, they attack the corporation's vault, which contains $650-million in bearer bonds. A New York cop (Bruce Willis), visiting his wife (Bonnie Bedelia), who is among the hostages, escapes to one of the unfinished floors in the new building and begins harassing the Germans. The movie turns into a battle of wits between Willis's prole cop and Rickman's super-educated *Schweinehund,* who hates everything Willis stands for. John McTiernan, directing with great moment-to-moment ingenuity, gets into the arteries and skeleton of the building. Bloody but great fun. Written by Jeb Stuart and Steven E. de Souza, from a novel by Roderick Thorp. (8/1/88) R. **33, 112, 213, 314, 504, 511, 515, 530, 606, 620, 623, 722, 806, 818, 905, 918**

DOMINICK AND EUGENE—(1 hr. 45 min.; 1988) The story of twin brothers, one an ambitious medical student, the other a mentally handicapped garbage man. With Tom Hulce, Ray Liotta, and Jamie Lee Curtis. Screenplay by Alvin Sargent and Corey Blechman. Dir. Robert M. Young. PG-13. **45, 200, 313, 510, 523, 700, 711, 715, 753, 917, 931, 953**

ELVIRA: MISTRESS OF THE DARK—(1 hr. 36 min.; 1988) The cult TV hostess is waylaid in a small New England town. With Elvira, W. Morgan Sheppard, and Jeff Conaway. Written by Sam Egan, John Paragon, and Cassandra Peterson. Dir. James Signorelli. PG-13. **32, 112, 814, 913**

EVERYBODY'S ALL-AMERICAN—(1 hr. 43 min.; 1988) The lives of three longtime friends—a football hero, his college sweetheart, and his nephew—are intertwined over a 25-year period. With Jessica Lange, Dennis Quaid, and Timothy Hutton. Screenplay by Tom Rickman. Dir. Taylor Hackford. R. **218, 306, 312, 316, 318, 406, 503, 517, 527, 532, 610, 612, 625, 627, 818, 937, 956, 958**

FEDS—(1 hr. 46 min.; 1988) A comedy about two women who take a crash course at the FBI training academy. With Rebecca De Mornay, Mary Gross, and Ken Marshall. Screenplay by Dan Goldberg and Len Blum. Dir. Goldberg. R. **20, 33, 60, 89, 90, 100, 101, 106, 111, 112, 210, 214, 216, 218, 219, 220, 222, 300, 301, 312, 315, 406, 503, 505, 506, 508, 517, 520, 523, 524, 530, 532, 603, 606, 608, 610, 621, 625, 631, 634, 705, 706, 708, 714, 723, 724, 724, 756, 803, 815, 818, 819, 900, 902, 903, 905, 911, 933, 952, 963, 969, 972**

FILM ACTRESS—(2 hrs. 10 min.; 1988) In Japanese, Eng. subtitles. An exploration of the life and art of the great Japanese actress Kinuyo Tanaka. With Sayuri Yoshinaga, Ken Uehara, and Kokichi Takada. Written by Kaneto Shindo and Kon Ichikawa. Dir. Ichikawa. **43**

★ **A FISH CALLED WANDA**—(1 hr. 43 min.; 1988) A crude but funny grafting of the wild Monty Python sensibility onto the framework of an old Ealing Studio comedy. In London, some valuable gems are heisted by an extremely peculiar gang of thieves: Tom Georgeson (a sleaze), Michael Palin (an animal-loving stutterer), Jamie Lee Curtis (a lying femme fatale), and Kevin Kline (a Gordon Liddy-type schmuck who imagines himself a superman and intellectual). The director, Charles Crichton, working with John Cleese's script, frees the actors to have a good time. Curtis and Kline caper amusingly, but the British are generally more skilled—especially Maria Aitken, as Cleese's put-upon wife, and Palin, who turns a physical handicap—stuttering—into an actor's fantasy, an explosion of poetry. PG-13. (7/18/88) **24, 31, 62, 204, 204, 220, 221, 317, 320, 501, 507, 509, 511, 601, 520, 521, 530, 606, 611, 613, 623, 625, 625, 636, 709, 715, 720, 722, 753, 814, 904, 918, 938, 966, 971**

THE GOOD MOTHER—(1 hr. 44 min.; 1988) A recent divorcée believes she has found happiness when she falls in love with an Irish sculptor, but her dreams are shattered when her ex-husband sues for custody of their daughter. With Diane Keaton, Liam Neeson, and Jason Robards. Screenplay by Michael Bortman. Dir. Leonard Nimoy. R. **26, 34, 61, 83, 219, 302, 310, 406, 509, 516, 518, 601, 612, 625, 700, 703, 707, 809, 914, 917, 972**

★ **GORILLAS IN THE MIST**—(2 hrs. 5 min.; 1988) It begins as a rather stuffy celebration of a woman who struggles against reversals to perform a great deed. Sigourney Weaver plays Dian Fossey, the American primatologist who went to Africa in 1967 to save the threatened species of mountain gorillas. Settled atop her mountain in Rwanda, she makes contact with the animals. Fossey protects them against the Batwa poachers, who slaughter the gorillas to sell the hands and heads to traders. When the obsessional side of Fossey's character takes over, Weaver turns into a hurricane. She becomes inhuman, and the movie becomes a courageous exploration of the way moral fervor can turn someone into a monster. It's a tragic paradox. With Bryan Brown as Fossey's sometime lover Bob Campbell, who publicized her all over the world. Written by Anna Hamilton Phelan. Directed by Michael Apted. (10/3/88) PG-13. **10, 22, 35, 61, 83, 200, 203, 207, 308, 314, 320, 501, 509, 511, 513, 524, 530, 601, 606, 608, 611, 612, 616, 618, 621, 631, 636, 700, 708, 721, 724, 901, 902, 916, 917, 931, 952, 961, 970, 971**

HALLOWEEN IV: THE RETURN OF MICHAEL MYERS—(1 hr. 30 min.; 1988) A return to the original story line of Michael's terrifying activities. With Donald Pleasence, Ellie Cornell, and Danielle Harris. Story by Dhani Lipsius, Larry Rattner, Benjamin Ruffner, and Alan McElroy. Dir. Dwight H. Little. R. **3, 20, 33, 67, 88, 90, 91, 92, 100, 103, 104, 106, 107, 111, 112, 204, 207, 208, 209, 210, 211, 214, 218, 220, 222, 300, 303, 306, 312, 313, 316, 318, 400, 406, 503, 504, 505, 506, 508, 510, 517, 523, 530, 532, 601, 604, 606, 608, 610, 611, 618, 621, 625, 634, 635, 705, 706, 708, 711, 714, 723, 724, 724, 756, 803, 815, 818, 900, 902, 903, 905, 911, 912, 913, 919, 933, 950, 958, 963, 972**

★ **HOTEL TERMINUS**—(4 hrs. 27 min.; 1988) In Eng., French, German, and Spanish, Eng. subtitles. This colossal (four-and-one-half-hour) documentary by Marcel Ophuls, director of *The Sorrow and the Pity,* is an incomparable portrait of the culture—not just the demonic instance—of evil. Ophuls's subject is Klaus Barbie, whom a French court convicted in 1987 of "crimes against humanity." Gestapo chief of Lyons during the war, Barbie was an ordinary sadist in the employ of the Third Reich. What makes him unusual is that his career as a Fascist continued for 40 years after the war. Pursuing Barbie's traces in the American intelligence community, which used him to fight Communism in the late forties, and in Bolivia, where Barbie advised dictators, gave instructions in torture, and possibly ran guns to drug lords, Ophuls becomes a kind of moral detective, investigating not so much the man Barbie as the entire complex of venality and stupidity that makes such a human always fascinating. Among the people interviewed are victims of Barbie's interrogations, friends, business associates, Barbie's attorney in France (Jacques Verges), and many others. At times, Ophuls, losing his patience with old Nazis who evade him, turns downright mischievous, and the film, for all its horror, has a mocking and ironic spirit that keeps one excited by the chase. (10/17/88) **82**

IMAGINE: JOHN LENNON—(1 hr. 43 min.; 1988) A documentary composed from over 200 hours of footage of John and Yoko, including clips of previously unpublished music. Narrated by Lennon. Written by Sam Egan and Andrew Solt. Dir. Solt. R. **7, 82, 514**

THE KISS—(1 hr. 38 min.; 1988) A supernatural thriller about an aunt who tries to transfer demonic possesion to her niece through a fatal kiss. With Joanna Pacula and Meredith Salenger. Written by Stephen Volk and Tom Ropelewski. Dir. Pen Densham. R. **37, 85, 100, 101, 108, 112, 208, 211, 214, 216, 217, 222, 312, 316, 406, 512, 530, 714, 818, 904, 906, 913, 962**

LAIR OF THE WHITE WORM—(1 hr. 34 min.; 1988) Excavations at a small English village turn up some very strange discoveries. With Amanda Donohoe, Catherine Oxenberg, and Sammi Davis. Written and directed by Ken Russell. R. **6, 51**

★ **THE LAST TEMPTATION OF CHRIST**—(2 hrs. 40 min.; 1988) A furiously earnest and emotionally demanding film—certainly neither lurid nor blasphemous. Martin Scorsese, adapting a 1955 Nikos Kazantzakis novel, has put the blood and the body—the suffering—back into the story of the Passion of Christ. Jesus (Willem Dafoe), terrified by visions and dreams, resists God's call; and since God never makes his intentions clear, this Christ is neurotically unsure of himself, a modern man—our brother—who must *will* his necessary but appalling end on the cross. Before he dies, he fantasizes a normal life with wife and children—that is the Devil's last temptation. Some of the exchanges between Jesus and Judas (Harvey Keitel), who has been turned into Christ's best friend, have a contemporary sound, but the movie is generally powerful and fresh. Scorsese has made ancient Galilee a flux of many cultures and peoples, stranded and awaiting the Word. The movie is fiercely, dauntingly exotic, yet familiar at the same time, and the Crucifixion, experienced by a man who suffers as we do, is terrifying. With Barbara Hershey as Mary Magdalene. Paul Schrader wrote the screenplay. Cinematography by Michael Ballhaus. (8/29/88) R. **41, 533, 935**

LITTLE DORRIT—(6 hrs., 1988) Consisting of two three-hour-long films, "Nobody's Fault" and "Little Dorrit's Story," this is a classic retelling of Dickens's story of the hapless Arthur Clennam and the strong-willed Amy Dorrit. With Derek Jacobi, Alec Guinness, and Joan Greenwood. Adapted for the screen and directed by Christine Edzard. G. **46**

MADAME SOUSATZKA—(2 hrs. 2 min.; 1988) Shirley MacLaine gives an egotistical performance in an egotistical role as an émigré piano teacher who falls in love with her young virtuosos, bullying them mercilessly and attempting to save them from the disaster (it was her disaster) of giving a concert before they are ready. The movie, written by Ruth Prawer Jhabvala, from a novel by Bernice Rubens, and directed by John Schlesinger, is the kind of dear old thing that rightly went out of fashion some years ago: Russian piano teacher beached on the shores of London, surrounded by a small colony of elderly, damaged people holding on to gentility in a crass and philistine world; lots of music, food, wine; teacher and Mama battling over handsome young virtuoso. But MacLaine burns through the tremulous sensitivity. With Navin Chowdry as the young whiz, Shabana Azmi as his avaricious mother, and Twiggy, who is quite charming, as a girl hanging on to the pop-music scene. (10/31/88) PG-13. **5, 43, 53, 533, 608, 962**

★ **MARRIED TO THE MOB**—(1 hr. 43 min.; 1988) Michelle Pfeiffer is Mafia wife Angela De Marco in this altogether pleasant Jonathan Demme comedy. In her Mineola (Babylon?) palace, Angela lives surrounded by hot furniture. Tired of blood money, Angela wants out. When her slick Mafia-hitman husband is "iced"—murdered—by Mafia boss Tony "The Tiger" Russo (Dean Stockwell), she tries to lose herself on the Lower East Side, but neither Tony nor the FBI will leave her alone. As a gung-ho young Fed who falls in love with Angela, Matthew Modine is goofily charming; he gives the role an athletic charge. *Married to the Mob* is slapstick romantic comedy, borne aloft by Demme's love of kitsch. These mobsters are aristocrats of American junk, and this movie is their ironic memorial. With Mercedes Ruehl as Tony's wife, Connie. (8/15/88) R. **4, 36, 91, 502, 511, 515, 521, 531, 621, 715, 720**

MATADOR—(1 hr. 47 min.; 1988) In Spanish, Eng. subtitles. A retired bullfighter, who finds that he hasn't lost his desire to gore live animals, starts to kill people. With Assumpta Serna, Antonio Banderas, and Nacho Martinez. Screenplay by Jesus Ferrero and Pedro Almodóvar. Dir. Almodóvar. **11**

MYSTIC PIZZA—(1 hr. 42 min.; 1988) Reviewed in this issue. R. **21, 48, 66, 85, 112, 210, 214, 219, 302, 310, 313, 322, 406, 512, 517, 523, 524, 530, 603, 606, 608, 610, 613, 621, 625, 634, 706, 719, 724, 801, 816, 818, 904, 914, 936, 937, 956, 962, 967, 972**

PUNCHLINE—(2 hrs. 3 min.; 1988) Tom Hanks well cast as an egotistical young comic who works off his hostility on the audience; Sally Field miserably *mis*cast as a New Jersey housewife dying to perform. Field is certainly convincing as a woman who can't tell a joke, but when Tom Hanks teaches her how to be funny and she begins (onscreen) to get laughs, she still puts pauses in her lines, as if she were explaining the jokes, and casts agonized glances at the audience, almost begging people not to punch her. Field sinks the movie like a stone. David Seltzer, who both wrote and directed, started out to make a film about stand-up comedy, and wound up making a movie about how nice everyone is. Seltzer, an up-from-TV-movies person, is a nobility junkie. A good performance by Mark Rydell as the smarmy owner of the club where the two principals and other aspiring comics perform. (10/10/88) R. **10, 25, 30, 53, 65, 87, 112, 210, 214, 218, 219, 221, 300, 302, 304, 309, 313, 318, 322, 401, 406, 503, 505, 510, 517, 519, 526, 528, 530, 602, 606, 606, 608, 610, 612, 616, 625, 633, 702, 703, 706, 708, 709, 724, 759, 801, 809, 816, 900, 902, 905, 920, 937, 954, 962, 964, 967, 970, 972**

RED SORGHUM—(1 hr. 31 min.; 1988) This internationally celebrated triumph of the Chinese New Wave turns out to be an example of cinematographic drama—the filmmaking passion goes into landscapes and sunsets and vistas. The heroine is a young beauty, sold in marriage to a leper, who marries a servant after the husband is murdered, and runs the husband's winery. Much hearty singing, laboring, chanting. Finally, the Japanese come, and the workers of the vineyards die nobly. A few shots border on a lurid new expressionist style, but the movie is essentially impersonal, celebratory, and opaque. Directed by Zhang Yimou, formerly a cinematographer. (19/24/88) **81**

SALAAM BOMBAY!—(1 hr. 53 min.; 1988) A good movie, but far from a great one. A ten-year-old country boy, Krishna (Shafiq Syed), abandoned by his family, makes his way to the city and lives among the street children, prostitutes, and pimps at the bottom of the urban pile. He is bright and resourceful, but the milieu he lives in is casually vicious. By the end of the movie, we think (rather bitterly) that he will survive only if he learns to stop caring for others and look after himself. The young director, Mira Nair, who was born in India but educated in America, has limited dramatic resources, and she doesn't bring anything terribly individual to the story. The movie has a generic, almost impersonal feeling; the picture could have been devised, with the highest intentions and the greatest sensitivity, by an international commission of humanists. There are two exceptionally skilled and attractive performers—Nana Patekar, who plays the cruel yet self-doubting Baba, a handsome man who thinks he's too good to be a pimp, and Aneeta Kanwar as the prostitute Rekha, who loses her little girl (Baba is the father) to a state school for children. The breakup of this family is the most touching thing in the movie. The children are actual street children. **81**

STREAMS OF CONSCIOUSNESS: NEW AMERICAN ANIMATION—(1 hr. 27 min.; 1988) A thirteen-film program of the newest works of America's leading animators. Compiled by David Ehrlich and George Griffin. **1**

THEY LIVE—(1 hr. 45 min.; 1988) A science fiction thriller about a society overtaken by aliens who control the population through a hypnotic signal broadcast over the television sytem. With Roddy Piper, Keith David, and Meg Foster. Screenplay by Frank Armitage. Dir. John Carpenter. R. **20, 35, 91, 104, 106, 107, 111, 209, 218, 220, 222, 300, 306, 312, 316, 318, 406, 509, 517, 532, 601, 604, 610, 625, 634, 723, 724, 818, 903, 971**

★ **THE THIN BLUE LINE**—(1 hr. 54 min.; 1988) A strange and unsettling movie, part documentary, part fiction, part murder investigation. In Dallas in 1976, police officer Robert Wood was shot and killed while pulling over a car. For over a decade, a man named Randall Adams has been sitting in state prison in Texas, convicted of the murder on the basis of testimony that is very likely false. Documentary-maker Errol Morris has taken apart the prosecution's case, breaking it down into its components and then reconstituting it in lyrical-didactic style. The movie becomes a demonstration of the way "facts" can be distorted to create a pseudo-reality. Morris includes interviews with the pedantically precise Adams; with David Harris, the young man who probably committed the crime; with Dallas homicide detectives, witnesses, and a variety of defense lawyers. As each person talks, Morris re-creates the crime with anonymous actors; each re-creation is governed by the speaker's point of view. He immerses us in the physical objects of the case, but in the end the movie is dreamy and contemplative, a nightmare vision of the way falsehoods of many varieties can combine in a force no less awesome than fate. (9/5/88) PG-13. **81, 969**

THINGS CHANGE—(1 hr. 40 min.; 1988) Reviewed in this issue. PG. **11, 44, 206, 219, 304, 309, 314, 406, 516, 527, 533, 608, 611, 703, 706, 723, 808, 904, 920, 962**

★ **TUCKER: THE MAN AND HIS DREAM**—(1 hr. 45 min.; 1988) As sleek and streamlined as the amazing car—the Tucker Torpedo—that Preston Tucker made in 1948. Francis Ford Coppola celebrates the happy surface of an American dreamer—a wildly enthusiastic showman who *saw* the car of the future and then built it with a few friends in his own barn. According to Coppola, Tucker was brought down by the automobile giants and their government allies, but he never admitted defeat; in Coppola's eyes, his defeat is really a spiritual victory. As played by Jeff Bridges, Tucker has no depths; he's pure buoyant energy. The movie is a triumph of forties industrial design. Screenplay by Arnold Schulman and David Seidler. Cinematography by Vittorio Storaro. (8/22/88) PG. **34**

THE 21ST INTERNATIONAL TOURNEE OF ANIMATION—(2 hrs. 10 min.; 1988) A collection of contemporary animation from around the world. **11, 45**

U2: RATTLE AND HUM—(1 hr. 39 min.; 1988) The first concert film of the great Irish rock band, filmed during their 1987 tour. Dir. Phil Joanou. PG-13. **32, 219, 220, 300, 306, 317, 318, 406, 506, 509, 517, 532, 610, 625, 634, 709, 818, 912**

★ **WHO FRAMED ROGER RABBIT**—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of a day of whizzing around and taking knocks on the head, they go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. A shabby, alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the Toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in mock-*film noir* style, to a plot to destroy Toontown. The movie mixes animated and human characters seamlessly and with dramatic power. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's an exhausting but deeply satisfying experience. With Christopher Lloyd. Animation team headed by Richard Williams. (7/11/88) PG. **36, 320, 533, 625, 901, 918, 933**

★ **WINGS OF DESIRE**—(2 hrs. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women. Divine eavesdroppers, they record the spiritual life of man. Through all his gravity, Wenders is playing a movie game of considerable charm. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist. The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. (5/9/88) **4, 969**

A WINTER TAN—(1 hr. 31 min.; 1988) The detailed, and sometimes explicit, portrait of a New York schoolteacher's sexual adventures in Mexico. With Jackie Burroughs and Erando Gonzalez. Written by Jackie Burroughs. Dir. Burroughs, Louis Clark, John Frizzell, John Walker, and Aerlyn Weissman. **11**

WITHOUT A CLUE—(1 hr. 47 min.; 1988) A new comedic turn on the Sherlock Holmes story—the supersleuth as a bungling inept and Dr. Watson as the real brains of the operation. With Michael Caine and Ben Kingsley. Screenplay by Gary Murphy and Larry Strawther. Dir. Thom Eberhardt. PG. **24, 40, 62, 85, 101, 112, 200, 203, 214, 217, 220, 221, 304, 305, 307, 314, 317, 400, 505, 509, 512, 514, 526, 530, 606, 608, 616, 627, 635, 636, 638, 703, 706, 709, 714, 718, 723, 753, 757, 902, 905, 916, 917, 919, 933, 938, 950, 951, 952, 962, 971**

REVIVALS

AMERICAN GIGOLO—(1 hr. 17 min.; 1980) A Beverly Hills hustler (Richard Gere), who has the style of a European kept man, makes himself available for a single night's work—at very high rates. Writer-director Paul Schrader takes this amusing premise and turns it into an existential murder melodrama about love. But the gleaming surfaces of the Rodeo Drive–Malibu world are stunning. With Lauren Hutton. **9**

BARFLY—(1 hr. 40 min.; 1987) A comedy about life on the bottle, starring Mickey Rourke as Henry Chinaski, the king of the Los Angeles bums. He drinks all day, brawls in the alley behind his favorite bar, then returns to his filthy room, where he finds some Mozart on the radio and begins to write. The movie is an act of happy vanity on the part of Charles Bukowski, who wrote the screenplay. Now almost 70, the Los Angeles poet and novelist has been writing and drinking for many years. A deglamorized Faye Dunaway is on hand as another hardened skid-row type. For the tough-minded, it's great fun. Dir. Barbet Schroeder. **9**

BREATHLESS (1959)—(1 hr. 29 min.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature, with Jean-Paul Belmondo as the amoral hoodlum-stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **2**

THE 400 BLOWS—(1 hr. 29 min.; 1959) In French, Eng. subtitles. François Truffaut's first film and one of his greatest, an exhilarating study (largely autobiographical) of a young boy, Antoine Doinel, who mutinies against petty-bourgeois mean-spiritedness at home and in school. With Jean-Pierre Léaud, in a performance he has never equaled. **8**

THE GODS MUST BE CRAZY—(1 hr. 49 min.; 1980) A likable South African comedy that makes friendly jokes about the absurdities of African life. The lives of a tribe of Bushmen—the gentle inhabitants of Botswana's Kalahari Desert—are disrupted when a careless pilot drops a Coke bottle from the sky. Writer-director Jamie Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops, and keeps the gags coming. **42**

JULES AND JIM—(1 hr. 44 min.; 1962) In French, Eng. subtitles. François Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men, one Austrian, one French, who love the free-living Catherine, played by a radiant Jeanne Moreau. The picture is fast, playful, and casual on the surface, but its glancing blows have a way of leaving you shaken. A peerless evocation of the intellectual and bohemian life in the period around the First World War. **8**

THE LAST PICTURE SHOW—(1 hr. 58 min.; 1971) Peter Bogdanovich's stunningly crafted drama of sexual strivings among teenagers growing up in a lackluster Texas town of the early fifties. Astonishing acting by Timothy Bottoms, Jeff Bridges, Cloris Leachman, Cybill Shepherd, Ellen Burstyn, and Ben Johnson, most of them unknowns at the time. **2**

THE LION IN WINTER—(2 hrs. 14 min.; 1968) James Goldman's attitudinizing work presents Henry II, Eleanor of Aquitaine, and their sons' internecine struggles as a would-be Wildean soap opera. It is directed coarsely and pretentiously by Anthony Harvey, and indifferently acted by all, although Katharine Hepburn's performance won her an Oscar. With Peter O'Toole and Anthony Hopkins. **47**

A LONG DAY'S JOURNEY INTO NIGHT—(2 hrs. 16 min.; 1962) Absolutely first-rate adaptation of O'Neill's greatest play. Katharine Hepburn is the ravaged, drug-addicted mother; Ralph Richardson the vain father; Jason Robards Jr. the alcoholic, self-hating older son; and Dean Stockwell the quiet observer figure—O'Neill as a young man. Dir. Sidney Lumet. **8**

METROPOLIS—(2 hrs.; 1926) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder was introduced in 1984—check with the theater to find out which version is playing. **2**

THE MAN WHO KNEW TOO MUCH (1934)—(1 hr. 34 min.) Alfred Hitchcock's first great commercial success concerns a couple whose daughter is kidnapped by a gang of political assassins. It's still exciting today. With Peter Lorre and Leslie Banks. **8**

PAT AND MIKE—(1 hr. 34 min.; 1952) Perfection. Ruth Gordon and Garson Kanin wrote the screenplay; George Cukor directed; Katharine Hepburn plays a multitalented athlete, Spencer Tracy a tough-talking coach. This movie explained sexism before anyone knew the word; it is also, miraculously, one of the most completely charming romances on film. With Aldo Ray as a dumb boxer. **47**

SHAMPOO—(1 hr. 49 min.; 1975) Probably the most successful American satire of the seventies. A straight Beverly Hills hairdresser (Warren Beatty) races from bed to bed, servicing the city's wealthy women, who depend on his ministering hands for their morale. He's a saint, a buffoon, and finally a loser—everyone is moving up the social ladder but him. With Goldie Hawn, Julie Christie, and Jack Warden. Dir. Hal Ashby. **9**

WOMAN OF THE YEAR—(1 hr. 52 min.; 1942) Katharine Hepburn as a globe-trotting newspaper columnist with sophisticated friends; Spencer Tracy as a tough sportswriter at home in the press box at Yankee Stadium. Their first film together, written by Michael Kanin (brother of Garson) and Ring Lardner Jr., is one of their best. To see this movie now is a shock; it appears to have been made in a period in which men and women, for all their quibbles, actually liked each other. Dir. George Stevens. **47**

THEATER LISTINGS

COMPILED BY RUTH GILBERT

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System; $3 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th St., and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, November 2

THE DEVIL'S DISCIPLE—A revival of George Bernard Shaw's play; directed by Stephen Porter. Featured in the cast are Remak Ramsay, Rosemary Murphy, Philip Bosco, Roxanne Hart, and Victor Garbo. Preview prices, through 11/12: Tuesday through Thursday 8, Wednesday and Saturday at 2, Sunday at 3, $27; Friday and Saturday at 8, $30. Previewing now prior to a 11/13 opening. After opening, all seats exc. Fri. & Sat. $33; Fri. & Sat. $36. **Circle in the Square,** 1633 Broadway (239-6200). All major credit cards. **IRLS**

LEGS DIAMOND—Peter Allen stars as "Legs" Diamond in a musical adapted from the film *The Rise and Fall of Legs Diamond*. It's set in and around a speakeasy in Manhattan in the 1920s, and is based on the life and times of the underworld figure who was also a song and dance man. Book by Harvey Fierstein and Charles Suppon; music and lyrics by Peter Allen; choreography by Alan Johnson; directed by Robert Allan Ackman. Featured in the cast are Julie Wilson, Christine Andreas, Randall Edwards, Raymond Serra, Jim Fyfe, Christian Kauffman, and Pat McNamara. Previewing now prior to a 12/1 opening. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $40 to $50; Wednesday at 2, $35 to $45. **Mark Hellinger Theater,** 51st Street and Broadway (757-7064). 2 hrs. 20 mins. All major credit cards. **IRLS**

SPOILS OF WAR—Kate Nelligan and Jeffrey DeMunn star in Michael Weller's play, set in the late 1950s, about a 16-year-old boy (Christopher Collet) and his estranged parents; directed by Austin Pendleton. Featured in the cast are Alice Playton, Kevin O'Rourke, and Marita Geraghty. Previewing now prior to a 11/10 opening. Monday through Saturday at 8, Saturday at 2, $32.50 to $37.50; Wednesday at 2, $27.50 to $32.50. **Music Box,** 239 W. 45th St. (239-6200). All major credit cards. 2 hrs. 20 mins. **IRLS**

Tuesday, November 8

RUMORS—Neil Simon's latest takes place in Sneeden's Landing, and revolves around an anniversary party, an errant gunshot, two mistaken affairs, a temporary hearing disorder, and a missing hostess; directed by Gene Saks; featuring Ron Leibman, Christine Baranski, Joyce Van Patten, Jessica Walter, Christine Baranski, Mark Nelson, Cynthia Darlow, Andre Gregory, Lisa Banes, and Ken Howard. Previews start 11/8 prior to a 11/17 opening. 11/8 through 14, Tuesday through Saturday at 8, $27.50 to $40; Saturday at 2, Sunday at 3, $25 to $35; Wednesday at 2, $20 to $32.50. From 11/14 on, Monday through Saturday at 8, $27.50 to $40; Saturday at 2. $25 to $35; Wednesday at 2, $20 to $32.50. **Broadhurst Theater**, 235 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. **IRLS**

Now Playing

AIN'T MISBEHAVIN'—Nell Carter is still a spheroid sphynx who mysteriously makes rotundity dainty and sizzles vocally and visually in this tenth-anniversary revival, which remains a bonanza of delights, of the 1978 musical revue. It's a salute to the late great Fats Waller; conceived and directed by Richard Maltby; choreography by Arthur Faria. Also starring are Andre De Shields, Armelia McQueen, Ken Page, and Charlaine Woodard. Tues.–Sat. at 8, Wed., Sat., & Sun. at 3; $30–$45. **Ambassador**, 219 West 49th Street (239-6200). 2 hrs. All major credit cards. **IRLS**

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the stars in a brilliant revival of Cole Porter's musical; book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Nancy Opel, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $40 to $45. **Vivian Beaumont Theater**, at Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. ● **IRLS**

CATS—Based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented with a cast of 23 talented-"cats." Music by Andrew Lloyd Webber; choreography by Gillian Lynne; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. Loni Ackerman is now Grizabella. Monday through Friday at 8, Saturday at 2 & 8, $32.50 to $50; Wednesday at 2, $27.50 to $45. **The Winter Garden,** Broadway and Fiftieth Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

CHECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson are the stars of Ron Milner's comedy about love and marriage, and other disasters; directed by Woodie King, Jr.; opened 8/4/88. There are two couples, the older/"we" generation, the younger/"yuppie" generation, living in the same house, who are trying to teach each other a thing or two about love. Relations are *not* delightful. Tues.–Thurs. at 8, $25–$35; Fri. & Sat. at 8, Sat. at 2, Sun. at 3, $27.50–$37.50; Wed. at 2, $22.50–$32.50. **46th Street Theater,** 226 W. 46th St. (246-0102). 2 hrs. 20 mins. All major credit cards. **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Monday through Saturday at 8, Wednesday at 2, $35 to $47.50. From 11/1, Monday, Thursday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 (no Tuesday performances any more). **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

42ND STREET—A musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Got it? With Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, Joseph Bova, Stan Page, Danny Carroll, Rob Draper, Maureen Mellon, Don Percassi, and Ron Schwinn. Consensus terms this latest production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren and Al Dubin; opened 8/25/80. Tues.–Sat. at 8:15, Sat. & Wed. at 2:15, Sun. at 3, $27.50 to $45. **St. James**, 246 W. 44th Street (246-0102). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Betsy Joslyn is the Witch, Mary Gordon Murray plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the narrator and the Mysterious Man; Robert Westenberg is both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; music and lyrics by Stephen Sondheim; stories are from the Grimm Brothers, and other scary classic fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87; it's a big award-winner. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $35–$50; Wed. at 2, $32.50–$42.50. **Martin Beck Theater,** 302 West Forty-Fifth Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—*The World According to Me.* The great man has returned forever, with new insights, in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film). Tuesday through Saturday at 8; Saturday at 2, Sunday at 3; $15 to $35. **Brooks Atkinson Theater,** 256 West 47th St. (246-0102). 2 hrs. Major credit cards. **IRLS**

M. BUTTERFLY—David Dukes and B. D. Wong star in a multiple award-winning play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound; opened 3/28/88. With Pamela Payton-Wright, Richard Poe, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Saturday at 8, Saturday at 2, $30.50 to $40, Wednesday at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West 49th Street (246-0220). 2 hrs. 35 mins. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title and do their best with the material at hand to convert him into a proper nobleman; opened 8/10/86. Tuesday through Saturday at 8, Sat. at 2, Sun. at 3, $$37.50–$50; Wed. at 2, $30–$42.50. **Marquis,** 46th Street & Bdway (246-0102). 2 hrs. 30 mins. All major credit cards.● ● **IRLS**

MICHAEL FEINSTEIN IN CONCERT—The expert interpreter of the show music of the Gershwins, Cole Porter, Irving Berlin, Jerome Kern, Rodgers and Hart, et al, returns to the stage with his great one-man show--this time to Broadway. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $40; Wednesday at 2, $35; through 11/6. **Booth,** 222 West 45th Street (239-6200). All major credit cards. 2 hrs. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featuring Tim Shew as Jean Valjean, with Norman Large, Maureen Moore, and Natalie Toro. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Monday through Saturday at 8, Saturday at 2; $25 to $50. 200 tickets at $16 are available Monday through Thursday with valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards.● **IRLS**

OH! CALCUTTA!—Now in its 19th year, an erotic revue, and still going strong, conceived and devised by Kenneth Tynan. (It seemed much more erotic 19 years ago.) Material by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, Sherman Yellen, and others; choreography by Margo Sappington; directed by Jacques Levy. Mon.-Fri. at 8, Wed. at 2, Sat. at 2, 7, & 9:30, Sun. at 3 & 7; $35-$45. **Edison,** 240 W. 47th St. (302-2302). 2 hrs. All major credit cards. ● ●

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical; lyrics by Charles Hart and Richard Stilgoe; choreographed by Gillian Lynne, a terrific technical achievement chock-full of gorgeous scenery and costumes, based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants; opened 1/26/28. With Timothy Nolen as the Phantom, Patti Cohenour, Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, Cris Groenendaal. Mon.-Sat. at 8, Sat. at 2, $36.50-$50; Wed.at 2, $30-$42.50. **Majestic,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. Featured in the cast are Barry Williams, Alison Fraser, Deborah Graham, and Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard; opened 5/1/88. Tuesday through Friday at 8, Saturday at 2, Sunday at 3; $40; Wednesday at 2, $37.50; Saturday at 8, $45. From 11/7, it's Monday through Friday (no Thurs. perf.). **Helen Hayes Theater,** 240 West 44th St. (246-0102). 2 hrs. All major credit cards.

SARAFINA!—The South Africal musical success, conceived, written, and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope; opened 1/28/88. Tuesday through saturday at 8, Wed. & Sat. at 2, Sun. at 3; $30-$40. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

SPEED-THE-PLOW-David Rasche, Bob Balaban, and Felicity Huffman star in David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35; opened 5/3/88. **Royale,** 242 W. 45th St. (239-6277). 1 hr. 35 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, John Schiappa, Todd Lester, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn. The theme is that of a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $50; Wednesday at 2, $25 to $40. **The Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE ADDING MACHINE—Revival of Elmer Rice's 1923 expressionistic satire, which chronicles the demise and hereafter of Mr. Zero, an unexceptional plodder on the bureaucratic treadmill; directed by Marty Fluger. Featured in the cast are Paul Rubin, Edie Levin, Jacqueline Hahn, Andrew Finney, and John Duke. Thursday through Saturday at 8, Sunday at 3; $8; 11/4 through 20. American Playwrights' Repertory at **Peter Xantho Theater,** 302 W. 91st St. (362-3964).

AD HOC, A 'COMMERCIAL' MUSICAL—About the advertising industry, by Alice Whitfield, Ralph Affoumado, and David Curtis. With Alice Whitfield, Jan Neuberger, & Mitchell Whitfield. Wed. through Sat. at 8, Sun. at 7 ($10 through 11/5). From 11/6, Wed. through Sat. at 8, Sat. at 10, Sun. at 3; $20. **South Street Theater,** 424 West 42nd Street (564-8038).

ANNULLA—Linda Hunt stars in Emily Mann's portrayal of one woman's path to survival after the Holocaust. Thursday through Saturday at 8, Sunday at 3, Wednesday at noon; through 11/20; $8, $10, $14. **New Theater of Brooklyn,** 465 Dean Street, Brooklyn (1/718-230-3366).

THE APPLE CART—Revival of George Bernard Shaw's comic vision of politics and democracy in the all-too-near future, wherein a popular leader receives an ultimatum, elected officials court public favor, and big business gets all the breaks; directed by Joseph Levin. Fri. & Sat. at 8, Sun. at 3; through 12/11; $10. **Westside Repertory,** 252 W. 81st St. (874-7290).

BACK IN THE WORLD—Stephen Mack Jones's play about five black men who served in Vietnam telling us of their lives and memories before, during, and after the war. One of the Ten Best Plays of 1988-87 by American Theater Critics Association. Wednesday through Friday at 8, Saturdays at 3 and 8, Sundays at 2 and 7. 10/30 through 11/27, $18. **Judith Anderson Theater,** 422 West 42nd Street (512-1960).

BERENICE—Robin Leslie Brown has the title role in Racine's 1617 tragedy about the fiery Queen of Palestine, translated by Earle Edgerton; directed by Shepard Sobel. Wednesday through Friday at 8, Saturday at 5 and 9, Sunday at 3; 11/4 through 27; $10. **Pearl Theater,** 125 West 22nd Street (645-7708).

A BURNING BEACH—Eduardo Machado's play describes an occurrence on an island in the Gulf of Mexico, where a family is torn apart by forces struggling to control its destiny; directed by Rene Buch. With Seret Scott, Ivonne Coll, Liann Pattison, Mateo Gomez, George Londoner, Lillian Garrett. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20; from 10/27. **American Place Theater,** 111 W. 46th St. (840-3074).

CAFE CROWN—Eli Wallach and Anne Jackson star in the revival of the original play (without music this time around) by Hy Kraft, which takes place in and around the cafe at the corner of Second Avenue and Twelfth Street in 1940, and is about the heyday of the Yiddish Theater; directed by Martin Charnin. Featured in the cast are Marilyn Cooper, Tresa Hughes, Harry Goz, Sydney Armus, Walter Bobble, Marilyn Cooper, Fyvush Finkel, Steven Skybell, Felix Febich, Bob Dishy, David Carroll. Tuesday through Saturday at 8, Saturday, Sunday, Wednesday at 3; $25. **Public/Newman,** 425 Lafayette Street (598-7150).

THE COCKTAIL HOUR—A. R. Gurney, Jr.'s play is about a son who comes home to get his parents' permission to put on a play he has written about them; directed by Jack O'Brien. With Nancy Marchand, Keene Curtis, Bruce Davison, and Holland Taylor. Tuesday-Friday at 8, Sat, at 3 & 8, Sun. at 3 & 7; $27 to $30. **Promenade,** Bdway at 76th St. (580-1313).

CORIOLANUS—Shakespeare's tragedy featuring Christopher Walken in the title role, Moses Gunn and Irene Worth; directed by Steven Berkoff. From 11/8 (call theater for specifics). **Public/Anspacher Theater,** 425 Lafayette Street (598-7150).

CURIOUS PURSUITS—John Ferzacca's *Click,* a suspense drama directed by James Keeler; Jason Milligan's *Shoes,* a comedy directed by Kate McCamy, and Michael Kalmen's *Seance at Fontainebleau,* a comedy directed by Shela Xoregos. Friday through Tuesday at 8, Sunday at 2; $10; through 11/8. **Actors Creative Theater,** 311 West 43rd Street, 5th floor (645-1459).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Ray Gill star in Alfred Uhry's prize-winner about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30. **John Houseman Theater,** 450 West 42nd Street (564-8038). ●

THE FAITHFUL BRETHREN OF PITT STREET—Philip Lamb's comedy, is about a devotee of the arts who manages to convince two old realtors to undertaking the financing of a Yiddish art theater in the heart of Broadway; directed by Ethan Taubes. 11/5-13, $12.50; from 11/14, Tues.-Sat. at 8, Sun. at 3, $24-$27.50. **Orpheum,** 126 2nd Ave. (477-2477).

THE FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $24 to $28. **Sullivan St.Theater,** 181 Sullivan St.(674-3838).●●

FORBIDDEN BROADWAY 88—This satire has come to its home off Broadway in a full evening's show, and director/writer Gerard Alessandrini's new version is up to par, snuff, and all sorts of mischief. Most of the new material is heady stuff. The revue features skits, parodies, and spoofs on Madonna, Jackie Mason, Sarah Brightman, et al. With Toni DiBuono, Philip Fortenberry, Roxie Lucas, David B. McDonald, and Michael McGrath. Tues.Fri. at 8:30; Sat. at 7:30 and 10:30; Sun. at 3:30 and 7:30; $25 to $28 (from 11/18, prices are $28 to $30; 12/26 to 30, all seats are $30). **Theater East,** 211 East 60th Street (838-9090).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Tony Musante & Bonnie Franklin star in Terrence McNally's award-winning comedy in which Johnny wants to marry & have a family, & Frankie wants no commitments. Plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Tues.-Fri. at 8, Sat. at 7 and 10, Sun. at 3; Wed. at 2:30; $28.50. **Westside Arts,** 407 W. 43rd St. (541-8394).

GHOSTS—Fionnula Flanagan stars as an enlightened 19th-century woman who must battle with the "ghosts" in her past as her present actions collide with conventional society,in Henrik Ibsen's most controversial play of its era; directed by Stuart Vaughan. Featured in the cast are Raphael Sbarge, David McCallum, Roma Downey, and Edward Seamon. Tuesday and Saturday at 8, Wednesday, Saturday, Sunday at 2; $20-$28; through 12/18. **Roundabout Theater,** 100 East Seventeenth Street (420-1883). **IRLS**

GODSPELL—A revival of the journey through *The Gospel According to St. Matthew*; music by Stephen Schwartz; directed by Don Scardino. With Jeffrey Steefel, Trini Alvarado, Angel Jemott, Robert McNeill, Mia Korf, Marietta DePrima, Bill Christopher-Myers, Bill Damaschke, and Eddie Korbich. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20 to $30. **The Lamb's,** 130 W. 44th St. (239-6200).

L'ILLUSION—Adapted by Tony Kushner from Pierre Corneille's 17th century farce about a distraught father searching for his long-lost son; directed by Brian Kulick, featuring Michael Galardi, Regina Taylor, Stephen Spinella, et al. Tuesday through Saturday at 8, Sunday at 3; $16 to $18; through 11/5. **Perry Street Theater,** 31 Perry Street (279-4200).

JUST SAY NO—Larry Kramer's political farce that takes place in a fictional city in a mythical country. Featured in the cast are Kathleen Chalfonte, Richard Topol, Richard Riehle, Keith Reddin, David Margulies, Julie White, and Joseph Ragno; directed by David Esbjornson. Tuesday through Friday at 8, Saturday at 6 and 10, Sunday at 3; $18; through 11/16. **WPA Theater,** 519 West 23rd Street (206-0523).

KISS ME QUICK BEFORE THE LAVA REACHES THE VILLAGE—A new 1940's-style musical, by Peter Ekstrom and Steve Hayes, is set in rural Nebraska several months prior to the bombing of Pearl Harbor; directed by Anthony J. Stimac. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 7; $15; through 11/13. **Theater at St. Peter's Church,** Lexington Ave. at 54th St. (688-6022).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3; $15. **National Black Theater,** 2033 5th Ave. (427-5615).

THE LEGEND OF SHARON SHASHONOVAH—Alexander Francis Horn's play about a mysterious theater troupe that utilizes puppets to help tell its story; directed by Sharon Gans. Featured in the cast are Sharon Talbot, Jeremiah Sullivan, Bronwen Barnett, Michael Horn, Frank Nastasi, Christofer De Oni, Irma St. Paule, and Linda Froehlich. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $16 to $21. **47th Street Theater,** 304 West Forty-Seventh Street (265-0794).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Saturdays at 8. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MA ROSE—Cassandra Medley's play tells of a tug of war among three generations of women in a black family; directed by Irving Vincent. With Rosanna Carter, Lizann Mitchell, Pawnee Sils, LaTanya Richarson, Herb Lovelle. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $18-$20. **Apple Corps,** 336 W. 20th St. (242-4204).

THE MIDDLE OF NOWHERE—A fantasy featuring fifty of the best-known songs of singer/songwriter Randy Newman, conceived and directed by Tracy Friedman, and set in a Louisiana bus station where five strangers are stranded overnight. Featured in the cast are Michael Arkin, Vondie Curtis-Hall, Tony Hoylen, Diana Castle, and Roger Robinson. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $27.50 to $30; from 11/4. **Astor Place Theater,** 434 Lafayette Street (254-4370).

NEW YORK SON—Radio raconteur and storyteller Mike Feder brings his tales of urbn angst and exotic diversion to town. Friday and Saturday at 10:30 p.m., and Sunday at 7; $16; through 12/4. **Perry Street Theater,** 31 Perry Street (279-4200).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. With Suzi Winson, Helen Baldassare, Susan Gordon-Clark, Marilyn Farina, and Julie J. Hafner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $27.50 to $32.50. **Douglas Fairbanks Theater,** 432 West Forty-Second Street (239-4321). ● ●

OIL CITY SYMPHONY—Musical revue, performed by Mike Craver, Michelle Horman, Mark Hardwick, and Mary Murfitt, directed by Larry Forde, tells about a recital participated in by four graduates of the highschool who meet at a reunion. Tuesday through Friday at 8, Sunday at 3 and 7; Saturday at 7 and 10; $27. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

ON TINA TUNA WALK—The return of this gay comedy by John Glines about five young men on Fire Island on Midsummer Eve; directed by Peter Pope. Tuesday through Sunday at 8:30; $15; through 12/18. Produced by the Glines at the **Courtyard Playhouse,** 39 Grove Street (869-3530).

PERFECT CRIME—Warren Manzi's cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **Harold Clurman Theater,** 412 West 42nd Street (695-3401).●

PINTER WOMEN, PINTER MEN—Three playets by Harold Pinter: *A Slight Ache, The Lover,* and *Night,* in which the dramatist examines marital relationships; directed by Henry Levinson. Thursday through Saturday at 8, Saturday and Sunday at 3; $10; through 11/5. **All Souls Fellowship Hall,** Lexington Avenue at Eightieth Street (233-8075).

REACHING OUT—Mary Ryzuk's romantic comedy, directed by Apollo Dukakis (Olympia's brother and Michael's cousin). Featured in the cast are Christina Zorich (Olympia's daughter), Victor Arnold, Barbara Spiegel, and Gregory Henderson. Thursday and Friday at 8, Saturday at 7 and 10, Sunday at 3; 11/1 through 19; $10. **Riverwest Theater,** 150 Bank Street (243-0259).

THE RIMERS OF ELDRITCH—A community haunted by bad times and a murder is the setting for Lanford Wilson's 1966 play. Mark Brokaw directs an ensemble of 17, including Danielle Du Clos, Adam Storke, and Ralph Roberts. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $18–$22; from 11/8. **Second Stage,** Broadway at 767th (873-6103).

SAVED FROM OBSCURITY—Tom Mardirosian's play about an actor's journey through the theater scene, on Broadway, off-Broadway, off-off, and backstage; directed by John Ferraro. Featured in the cast are Hansford Rowe, Frederica Meister, Peter Appel, and Tom Mardirosian. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $22 to $24. Produced by the Playwrights Horizons at its **Upstairs Studio,** 416 West 42nd Street (279-4200).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl).* Barbara Lebow's tale of two sisters and their father, and the terrible experiences which tore them apart and brought them back together; directed by Mary Robinson. Featured in the cast are Gordana Rashovich, Katherine Kahmi, Amy Ryan, Stephen Pearlman, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday and Wednesday at 2; $27; Friday and Saturday at 8, Sunday at 3, $29. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday and Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; $27 to $30. **Lucille Lortel Theater,** 121 Christopher Street (924-8782). ●

SUDS—A musical "poperetta" featuring fifty songs of the early 60s (Burt Bacharach, Hal David, Ellie Greenwich, The Beatles, Jim Brown, Phil Spector, etc.); created by Melinda Gilb, Steve Gunderson, and Bryan Scott, featuring Gunderson, Christine Sevec as a lovelorn teen, Gilb and Susan Mosher as her two guardian angels; directed by Will Roberson; choreography by Javier Velasco. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3, Wednesday at 2; $35. **Stage Left at the Criterion Center,** Forty-Fifth Street and Broadway (239-6200).

THE TAFFETAS—Four singers (Jody Abrahams, Melanie Mitchell, Karen Curlee, and Tia Spiros) croon hits from the early 50s in a musical conceived by Rick Lewis, choreographed by Tina Paul. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $28 for all, except Saturday which is $32.50. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa, Il Vittoriale, the country retreat of Gabriele d'Annunzio. and lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. Featured in the cast are Jack Wetherall, Christine Dunford, Marilyn Lightstone, Sue Giosa, Frederick Rolf, and Sam Tsoutsouvas. Monday through Wednesday at 8 and Sunday at 3 and 7, $100; Friday at 8, $120; Saturday at 5 and 9, $135; Wednesday at 2, $60. At the **Seventh Regiment Armory,** Park Avenue and Sixty-Sixth Street (239-2590).

TEA WITH MOMMY AND JACK—Sylvia Miles stars as a mule-braying Mommy, an improbable combination of bag-lady and bobby-soxer, inhabiting a run-down house decorated with plastic flowers and religious shrines, in Sheila Walsh's comedy. David Groh plays her son, Caris Corfman plays the son's girl friend (whom he brings home to meet and to be devoured by Mommy); directed by Larry Sacherow. Wednesday through Saturday at 8, Saturday and Sunday at 3, Sunday at 7; $18 to $22. **Hudson Guild Theater,** 441 West Twenty-Sixth Street (760-9810).

TEN-PERCENT REVUE—Musical by Tom Wilson Weinberg; directed by Scott Green. Featured in the cast are Lisa Bernstein, Robert Tate, James Humphrey, Rainie Cole, and Cathleen Riddley, the troupe performing twenty numbers exploring gay and lesbian culture. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 4 and 7; $20; through 11/6. **Actors' Playhouse,** 100 Seventh Avenue South (691-6226).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* equally funny and imaginative; directed by Kenneth Elliott. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24 to $28. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WAITING FOR GODOT—The Mike Nichols production of Samuel Beckett's play boasts an extraordinary cast: F. Murray Abraham and Bill Irwin and Steve Martin and Robin Williams! Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; $30; through 11/27. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

WHAT ABOUT LOVE—Dennis Dane's comedy about a proud gay Puerto Rican and his coming-out yuppie lover; directed y Robert Stewart. Featured in the cast are Timohy Warmen, Dennis Dane, Jami Simon, Muriel Gould, Loretta Palm, and Deborah LaCoy. Wednesday and Thursday at 8, Friday at 7:30; Saturday and Sunday at 2:30 and 7:30; $15. **Noho Playhouse,** Two Bond Street (869-3530).

WHAT DID HE SEE?— A play, written, directed, and designed (sets and costumes) by Richard Foreman, about an odd youth who dreams of sailing beyond the horizon. Featured in the cast are Will Patton, Rocco Sisto, and Lil Taylor. Tuesday through Thursday and Sunday at 8; Friday and Saturday at 7:30 and 10; $25. **Public/Shiva,** 425 Lafayette St. (598-7150).

WHAT WOULD ESTHER WILLIAMS DO IN A SITUATION LIKE THIS?—Comedy by Don and Rich Werbacher, set in post-World War II Staten Island, where a family of eccentric characters anxiously awaits the return of a family member; directed by Judd Silverman. Wednesday through Friday at 8, Sat. at 3 & 8, Sun. at 3 & 7; $20. **Village Theater,** 137 W. 22nd St. (564-8038).

THEATER COMPANIES

AMAS REPERTORY THEATER—*Blackamoor,* with book by Joseph George Caruso and Helen Kromer, music by Ulpio Minucci; directed by Kent Paul. A musical based on the life of the Moorish painter Juan de Pareja and his mentor, Diego Velazquez. Thursday through Saturday at 7:30, Sunday at 3; $10; through 11/6. **AMAS,** 1 E. 104 St., 3rd floor (369-8000).

AMERICAN ENSEMBLE COMPANY—Glenn Rawls's *Sometimes All They Need,* a comedy directed by Robert Petito. Thurs. & Fri. at 8, Sun. at 3; through 11/19; $10. **Saval Theater,** 101 Murray Street (571-7594).

AMERICAN JEWISH THEATER—Jim Geoghan's *Only Kidding* is a behind-the-scenes look at the world of stand-up comics; directed by Larry Arick. Featured in the cast are Sam Zap, Paul Provenza, Larry Keith, and Michael Jeter. Tuesday through Saturday at 8, Sunday at 2 and 7; $20 to $22; through 11/13. **Theater,** 307 West 26th Street (633-9797).

CIRCLE REPERTORY COMPANY—Circle's new season starts with Craig Lucas's *Reckless,* directed by Norman Rene. It's a comic nightmare that follows the journey of a yong woman who escapes into a Christmas night and discovers a new life. With Susan Blommaert, Welker White, Robin Bartltt, Michael Piontek, Joyce Reehling, John Dossett, and Kelly Connell. Tuesday through Friday at 8, Saturday at 2 and 8; Sunday at 3 and 7:30; $22.50 to $26; through December. **Circle Theater,** 99 Seventh Avenue South (924-7100).

CLASSIC STAGE COMPANY (CSC) REPERTORY—Diderot's *Rameau's Nephew,* an 18th century classic, adapted by Shelley Berc and Andrei Belgrader, with ony Shalhoub. Tuesday through Saturday at 8, Saturday and Sunday at 2; $18 to $20; through 11/20. 11/2-5, Diderot's *Madame de la Carliere,* directed by Pierre Tabard, joins the repertory; Wed.–Fri. at 8, Sat. at 2; $10. **Theater,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATER—*Fiorello!* (1959), with book by Jerome Weidman and George Abbott; music and lyrics by Jerry Bock and Sheldon Harnick; directed by Robert Nigro, and a cast of 24. Tuesday through Sunday at 8, Saturday and Sunday at 2:30; through 11/20; $10. **Equity Library Theater,** 310 Riverside Drive (enter on 103rd Street) (663-2028).

FOLKSBIENE THEATER—Zypora Spaisman and David Rogoff star in Sholom Aleichem's comedy, *The Big Winner,* in Yiddish, (live simultaneous English translation), and tells of a lottery winner whose life is transformed by his abundance of money. Music by Haim Elisha, lyrics by Miriam Kressyn. Featured in the cast are Sandy Levitt, I. W. Firestone, and Mina Bern; directed by Rina Elisha. Saturday at 8, Sunday at 2 and 5:30; $16 and $18. **Folksbiene Theater,** 123 East Fifty-Fifth Street (755-2231). **IRLS**

HAIFA MUNICIPAL THEATER—Joshua Sobol's *Soul of a Jew* explores the protagonist's struggle with Zionism, anti-Semitism, and his own Jewish identity; 11/2 at 7:30, 11/3 at 8, 11/5 at 9, 11/6 at 2; $15 & $18. In repertory with *Collage,* dramatic excerpts from the company's repertoire; 11/5 at 5:30, 11/6 at 7:30; $10. **Symphony Space,** 2537 Broadway (864-5400).

IRISH ARTS CENTER—Donal O'Kelly's *Bat the Father, Rabbit the Son,* about an Irish bicycle repairman turned trucking mogul who is in search of his shriveled soul. (The author performs all the characters herein.) Thursday through Saturday at 8, Sunday at 3; $15; 11/3 through 23. **Irish Arts Center Theater,** 553 West 51st Street (757-3318).

HERITAGE PROJECT—The British musical of the '80s, *The Hired Man,* with book by Melvyn Bragg, music and lyrics by Howard Goodall; directed by Brian Aschinger. 11/3–13 (except Election Day) at 8, Sundays at 3; $8. **INTAR,** 420 W. 42nd St. (279-4200).

IRONDALE ENSEMBLE PROJECT—An adaptation of Nikolai Gogol's *The Inspector General,* a farce about corruption, incompetence, fear, and mistaken identity in a small town in Russia. Wed. –Sat. at 8, Sat. at 3; through 11/19; voluntary contribution. **Cooper Square Theater,** 50 E. 7th St. (666-7856).

JEAN COCTEAU REPERTORY-Paul Claudel's *Break of Noon* (*Partage de Midi*), directed by Eve Adamson, written in 1906, translated by Wallace Fowlie. Story is set in the Far East at the outbreak of the Boxer Rebellion. Thursday through Saturday at 8, Sunday at 3; $15; through 11/10. Thomas Otway's Restoration tragedy about revolution and romance in 17th-century

Italy, *Venice Preserv'd,* directed by Bill Reichblum, written in 1682, in repertory through 11/25; $15. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—*Cantorial,* Ira Levin's comedy/drama, with a supernatural element, about a couple who move into a converted synagogue on the Lower East Side; directed by Charles Maryan. Featured in the cast are Anthony Fusco and Lesley Kahn. Wednesday, Thursday, and Saturday at 8, Sunday at 2 and 7; $16 to $19. **Jewish Repertory Theater,** 344 East Fourteenth Street (505-2667).

MANHATTAN CLASS COMPANY—Alan Bowne's *Sharon and Billy,* directed by W. D. Cantler, plays in repertory with James Bosley's *Fun,* directed by Brian Mertes, both having to do with estranged youth finding their way amidst the dark side of everyday life. Monday, Wednesday, Thursday, Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $10; through 11/20. **Nat Horne,** 440 West 42nd Street (279-4200).

MANHATTAN THEATER CLUB—On Stage I: Richard Greenberg's *Eastern Standard* takes a look at four thirtyish New Yorkers who discover success is no defense against the hardships of the 80s; directed by Michael Engler. Featured in the cast are Anne Meara, Dylan Baker, Barbara Garrick, Kevin Conroy, and Peter Frechette. Tuesday through Saturday at 8, Saturday at 2:30, Sunday at 2:30 and 7; through 11/23; $30. **City Center,** 131 West 55th Street (581-7907).

MANHATTAN THEATER CLUB—On Stage II: John Patrick Shanley's *Italian American Reconciliation,* directed by the author, tells of a man so in love with his ex-wife that he is willing to overlook the fact that she killed his dog and tried to shoot him with the same gun. Featured in the cast are Helen Hanft, John Turturro, Jayne Haynes, Laura San Giacomo, and John Pankow. Through 11/20; call theater for specifics. **City Center,** 131 West 55th Street (581-7907).

NEW RUDE MECHANICALS—Shakespeare's *Macbeth,* with Bob Hall in the title role and Julia Glander as his queen, Larry Pine as Banquo, and Eric Kramer as Macduff; directed by John Pynchon Holmes. 11/3 through 5 at 8; $8. **Pelican Theater,** Suite 601, 750 Eighth Avenue (971-5630).

REPERTORIO ESPANOL—Eduardo Machado's *Revoltillo;* Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y Santa Cecilia;* Richard Talesnik's *La Fiaca; La Generala Alegre (The General's Merry Wife); Puerto Rico Sings; La Corte De Faraon*-in rotating repertory, with dance events. Call theater for specific dates and times. Performances: Thursday through Saturday at 8, Sunday at 3 and 7; $12 for plays, $16 for musicals and dance events. **Gramercy Arts,** 138 E. 27th St. (889-2850).

SEVENTH SIGN THEATER COMPANY—A revival of *Ladies in Retirement,* a 1940 mystery drama by Edward Percy and Reginald Denham, directed by Anthony Osnato, about some retired ladies, dotty as all get-out, who live with their nephew, a thief, in a London Farmhouse. Featured in the cast are Rosanne Rabito, Gloria Bogin, Emma Nicole, Cynthia Forbes, Kevin Mahon, Lila Gaynes, and Cyndy Kovesdi. Thursday, Friday and Saturday at 8, through 11/5; $10. At **The Good Shepherd-Faith Presbyterian Church,** 152 West 66th Street (1/718-522-2845).

SOHO REPERTORY COMPANY—Marc Blitzstein's *The Blitzstein Project,* directed by Carol Corwen, is the stage premiere of two musicals by Blitzstein—*I've Got the Tune,* and *The Harpies,* plus others of his rarely heard works. Wednesday through Friday at 8, Saturday at 6 and 9:30, Sunday at 4; $15. **St. Bart's Playhouse,** Park Avenue at 50th Street (925-2588).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line;* directed by Dan Hamilton. Wed.-Sun. at 9:30; $10; Sun. at 5 p.m., through November, Laurie James in *Men, Women, and Margaret Fuller,* about radicals who revolted without violence. $10. **Thirteenth Street Theater,** 50 W. 13th St. (675-6677).● ●

THE WOOSTER GROUP—Frank Dell's *The Temptation of St. Antony,* part three of the trilogy *The Road to Immortality;* inspired by Gustave Flaubert's epic work; directed by Elizabeth LeCompte. Thursday through Sunday at 8; $20. **The Performing Garage Theater,** 33 Wooster Street (966-3651).

OFF-OFF BROADWAY

THE AWAKENING—Antanas Skema's drama takes place in 1946, behind the Iron Curtain; directed by Linda Pakri. 11/3, 4, 7, 10-12, 17-19; $8. **Our Lady of Vilnius Church,** 570 Broome Street (673-5636).

BEDS—Playets about lesbian and gay relationships, written and directed by Robert Perring: *Julia Calls, The Late Lonely Performance,* and *My Brother's Keeper.* Thurs.-Sat. at 7:30; Sun. at 4; $10; through 11/20. **18th Street Playhouse,** 145 W. 18th St. (695-2484).

BEHOLD, THE BRIDEGROOM—George Kelly's 1927 comedy; directed by Thomas Luce Summa. Wednesday-Saturday at 8, Sunday at 3; $8.50; 11/2-13. Heritage Theater, **Pfizer,** 219 E. 42nd St. (679-7575).

CRYSTAL CLEAR—Phil Young's drama about three young adults' struggle with love, denial, and blindness; directed by Ted Snowdon. Featured in the cast are Robin Poley, Elaine Rinehart, and Armond Schultz. Wednesday through Saturday at 8, Sunday at 5; $10. **Westbeth,** 151 Bank Street (741-0391).

DON JUAN IN N.Y.C.—Eduardo Machado's music-theater play, directed by David Willinger, with songs by Sergio Garcia-Marruz, is the classic Don Juan story set again an East Village background. Thursday through Sunday at 8; $4 (that's right, $4); from 11/10. **Theater for the New City,** 155 1st Ave. (254-1109).

DOUBLE BILL—Deborah L. Anderson's *Sunday Morning Crossroads* and *Endless Highways Pas De Deux,* both tales of the South. Thursday through Sunday at 8; $8; through 10/30. Colony Theater at **St. Vincent de Paul,** 23rd Street off Sixth Avenue (662-6193).

DRIVEN TO MURDER—A suspense play by Olive Chase and Stanley Clayton, dealing with drugs, murder, and blackmail; directed by Tom Paliferro. Thursday through Saturday at 8, Sunday at 3; 10/27 to 11/13.; $10. **Theater 22,** 54 W. 22nd St. (725-0344).

GOOD BLACK...—Rob Penny's drama explores a political, erotic, and neurotic May-December romance; directed by Claude Purdy. With Mel Winkler, Fern Howell, Kenneth Green, Dorothi Fox, Judi Ann Williams, Amber Peyote Kain, and Marcus Naylor. Thurs. through Sun. at 7:30; Sun. at 3; $8 to $10. **Harry DeJur Playhouse,** 466 Grand Street (869-3981).

JUST A SUITCASE OF MEMORIES—*We Ain't Kids No More:* Lawrence John Romano's play about two kids growing up; directed by Robert Heller. Featured in the cast are Michael Azzolina, Carlos Linares, and Larry Romano. Tues.-Sat. at 8, Sun. at 4; 10/26 through 11/19; $10. **William Redfield Theater,** 354 West 45th Street (1/718-667-6269).

PURLIE VICTORIOUS-Revival of Ossie Davis's comedy, set in the Deep South during the early days of the Civil Rights Movement; directed by Lee Frank. Thurs.-Sat. at 8, Sun. at 3; through 11/6; $8. **Hartley House,** 413 West 46th Street (666-1716).

RHAPSODY TACHISTE—Mary Gail's play of an artist consumed with love of passion and art; directed by Michael Ramach. Tues.-Sat. at 8, Sun. at 3; through 11/13; $10. **Triangle,** 316 E. 88th St. (860-7245).

1776—Revival of the musical celebrating the birth of America, by Peter Stone and Sherman Edwards; directed by Stephen J. Gavala. Through 11/10; $8. **MAP Theater,** 921 Madison Avenue (586-4978).

SING FOR YOUR SUPPER: A RODGERS AND HART CELEBRATION-Fifty beautiful melodies and snappy lyrics are performed; directed by Frank Wagner. 11/2 & 4 at 8; 11/5 at 3; $10. **York,** 2 E. 90th St. (534-5366).

THE THREE SISTERS—Chekhov's 1901 humanist drama, set in Russia after the turn of the century, tells of three girls, unable to break away to begin their own lives; co-directed by Barbara Schofield and Anne de Mare. Thurs.-Sat. at 8, Sat. at 2; $8; through 11/12. **House of Candles,** 99 Stanton St. (353-3088).

TONY 'N' TINA'S WEDDING—Created by Artificial Intelligence, experience features a wedding at **Washington Square Church,** 135 W. 4th St., then at a reception at **147 Waverly Place.** where an Italian buffet, champagne, and wedding cake is served. Wed.-Sat. at 7, Sun. at 2; $55 for wedding and reception.

UNDER MILK WOOD—Dylan Thomas's classic play about life in a magical town. Fri. & Sat. at 8, Sun. at 4; $10; 11/4-20. **Centerfold,** 263 W. 86 St. (866-4454).

WOYZECK—Georg Buchner's drama, based on a true case wherein a man stabbed his lover; directed by Gregorij von Leitis. Thurs.-Sat. at 8, Sun. at 3 & 7; through 11/6; $10. **New Theater,** 62 E. 4th St. (473-5743).

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ART

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GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PETER AGOSTINI—Plaster sculptures from the 60s; 11/3–12/17. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

STEVEN ANTONAKOS/MADELINE HATZ—Colored pencil drawings/Landscape paintings by a Swedish artist. Through 11/25. Miller, 49 E. 91st St. (722-2911).

JEAN-MICHEL BASQUIAT—Paintings; through 11/30. Schlesinger, 822 Madison Ave. (734-3600).

JOSEPH BEUYS—A retrospective of objects, drawings, and multiples from 1947 to 1985; 11/5–12/10. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

ROBERT BIRMELIN—Recent large-scale paintings and drawings that depict contemporary urban life in New York; through 11/10. Bernard, 33 E. 74th St. (988-2050).

ROBERT SCOTT DUNCANSON—Landscape paintings by this Black American artist who was a member of the Hudson River School; through 11/26. Babcock, 20 E. 67th St. (535-9355).

EDWARD HOPPER/BLANCHE LAZZELL—Paintings, watercolors, and drawings from the 20s through the 40s, executed in Cape Cod and Gloucester/Color woodcuts and monotypes by this artist (1878–1956) who lived and worked in Provincetown. Through 11/12. Hirschl & Adler, 21 E. 70th St. (535-8810).

DONALD JUDD—"Stack" sculptures executed between 1969–1986, made of galvanized iron, stainless steel, polished copper, and anodized aluminum combined with colored Plexiglas; through 11/12. Horan, 35 E. 67th St. (517-9410).

DONALD JURNEY—Recent paintings of Berkshire landscapes; through 11/12. Keiffer, 28 E. 72nd St. (249-8249).

VICTOR KOULBAK—Silverpoint drawings inspired by Renaissance masters; 11/5–12/31. Cecil, 16 E. 72nd St. (517-3605).

ROGER MUHL—Paintings of landscapes in Provence and Brittany; through 11/19. Findlay, 984 Madison Ave. (249-2909).

GERARDO PITA—New paintings and drawings; through 11/26. Staempfli, 47 E. 77th St. (535-1919).

ROBERT RAUSCHENBERG—Paintings from three of his current series: "Shiners," "Gluts," and "Urban Bourbons"; 11/5–12/1. Knoedler, 19 E. 70th St. (794-0550).

WINOLD REISS—Architectural designs and portraits from the 20s through the 40s; through 12/13. Shepherd, 21 E. 84th St. (861-4050).

FRANCISCO RIBALTA—Paintings excecuted in Valencia by this artist (1565–1629) who was one of the earliest exponents of Spanish Naturalism; through 12/8. Spanish Institute, 684 Park Ave. (628-0420).

TODD SILER—Paintings that explore the workings of the brain through symbolic imagery; through 11/28. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

JOSEPH STELLA—Paintings of the tropics, inspired by the artist's trips to North Africa and Barbados; through 11/12. York, 21 E. 65th St. (772-9155).

WAYNE THIEBAUD—Recent paintings and works on paper; 11/5–12/21. Stone, 48 E. 86th St. (988-6870).

N. C. WYETH—Paintings by this Brandywine artist; through 12/3. Goffman, 18 E. 77th St. (744-5190).

57th Street Area

LOTHAR BAUMGARTEN—A sculpture installation; through 12/3. Goodman, 24 W. 57th St. (977-7160).

TOM BILLS—Recent steel and lead floor sculpture; through 11/26. Zabriskie, 724 Fifth Ave. (307-7430).

ALBERT BLOCH—Paintings by this artist who was the only American member of the Blue Rider group; through 11/23. Deutsch, 20 W. 57th St. (765-4722).

JOAN BROWN/JAMES GINGERICH—Large-scale paintings and sculptural reliefs inspired by Mayan art/Charcoal drawings and oil paintings. Through 11/19. Frumkin/Adams, 50 W. 57th St. (757-6655).

PETER CHARLES/DAVID HANNAH—New steel sculptures/Drawings in ink and gesso on mylar; 11/5–30. Siegel, 24 W. 57th St. (586-0605).

ENZO CUCCHI—Five large-scale wall pieces in paper and metal, in the artist's first New York exhibition since his Guggenheim Museum show in 1986; 11/3–26. Marlborough, 40 W. 57th St. (541-4948).

ELAINE DE KOONING—Recent paintings, watercolors, pastels, and ink drawings; 11/5–30. Fischbach, 24 W. 57th St. (759-2345).

JOSE DE RIVERA—Painted aluminum sculpture from the 40s and stainless steel and bronze constructions executed in the 70s and 80s; 11/2–26. Borgenicht, 724 Fifth Ave. (247-2111).

WILLIAM DUNLAP—Recent large-scale paintings, constructions, and works on paper of American landscapes; 11/2–26. French, 41 W. 57th St. (308-6440).

EVA EISLER/WAYNE HIGBY—Jewelry that refers to sculpture and architecture/Earthenware "landscape" bowls. Through 11/26. Drutt, 724 Fifth Ave. (974-7700).

JEREMY FOSS—Contemplative landscape and seascape paintings; through 11/17. De Nagy, 41 W. 57th St. (421-3780).

PIERO GILARDI—Realist tableaux in polyurethane; through 11/19. International 57, 888 Seventh Ave. (582-2200).

LEON KOSSOFF/WILLIAM HENRY FOX TALBOT—Recent figurative paintings/Photographs taken from his book, "The Pencil of Nature," published in 1844. Through 11/26. Miller, 41 E. 57th St. (980-5454).

WOLFGANG LAIB—New beeswax houses, marble rice houses, and a dandelion pollen work; through 12/3. Lelong, 20 W. 57th St. (315-0470).

JAMES LECHAY—Recent paintings inspired by trips to China and Greece; through 11/23. Kraushaar, 724 Fifth Ave. (307-5730).

MICHAEL LUCERO—New bronze sculptures that incorporate found objects; through 11/26. ACA, 41 E. 57th St. (644-8300).

BEVERLY PEPPER—A series of bronze sculptures entitled "The Umbrian Markers"; 11/3–26. Emmerich, 41 E. 57th St. (752-0124).

MEDARDO ROSSO—Works in bronze, wax, and terracotta from 1882–1906; 11/8–12/14. Kent, 41 E. 57th St. (980-9696).

LUCAS SAMARAS/JIM DINE—Recent boxes, a mirrored environment, and drawings/A series of new prints entitled "Youth and the Maiden." Through 11/26. Pace, 32 E. 57th St. (421-3292).

MICHAEL TORLEN—Paintings, watercolors, and monoprints of the Maine coastline; 11/3–12/3. Ross, 50 W. 57th St. (307-0400).

TOM WESSELMAN—Twenty large-scale cut-out aluminum and laser-cut steel pieces, of the female nude and still lifes; through 11/19. Janis, 110 W. 57th St. (586-0110).

East Village

ELLEN ALT—Abstract collages; 11/2–13. Ward-Lawrence, 543 E. 12th St. (533-9530).

LEONARD BULLOCK/WIN KNOWLTON—New works by both; through 11/13. Loughelton, 19 Second Ave. (529-2288).

TIM FOLZENLOGEN—Charcoal drawings of architecture and cityscapes; 11/3–27. Helio, 122 St. Marks Place (529-8122).

SoHo and TriBeCa

ED ALBERS/ELAINE REICHEK—New paintings/An installation entitled "Desert Song"; 11/5–12/3. Braathen, 33 Bleecker St. (777-1161).

JOE ANDOE—Recent oil paintings; through 11/12. Cugliani, 508 Greenwich St. (966-9006).

ARAKAWA—New conceptual works; through 11/12. Feldman, 31 Mercer St. (226-3232).

DAVID BATES—Paintings of dense Southwestern swamps and the characters and animals who inhabit that world; 11/5–26. Cowles, 420 W. Broadway (925-3500).

MARC BLANE—Large-scale sculptures that resemble playgrounds; through 11/26. Allen, 560 Broadway (334-9710).

ROSS BLECKNER—New paintings in which vast nocturnal skies are illuminated by blazes of light; through 11/19. Boone, 417 W. Broadway (431-1818).

MEL BOCHNER—Large-scale drawings made with multicolored sheets of paper; 11/5–12/10. Nolan, 560 Broadway (925-6190).

BARD BREVIK—Granite floor sculptures; 11/5–30. Van Eck, 420 W. Broadway (219-0717).

FARRELL BRICKHOUSE—Recent abstract paintings on constructed canvases; through 11/19. Auchincloss, 558 Broadway (966-7753).

JEFFREY BROSK—Wall sculptures in marble, granite, and concrete; through 12/3. Rosenberg, 115 Wooster St. (431-4838).

HOWARD BUCHWALD—New oil paintings that do not have the artist's signature cuts, holes, and ellipses in their surfaces; through 11/9. Hoffman, 429 W. Broadway (966-6676).

SIGRID BURTON—Abstract paintings that resemble rubbings from ancient Etruscan tombs; through 11/12. Exhibition Space at 112 Green, 112 Greene St. (598-0195).

PEREZ CELIS—Recent abstract paintings; through 11/26. Shapolsky, 99 Spring St. (334-9755).

ROBERT CUMMING—New large-scale paintings and related sculpture; through 11/19. Castelli Graphics, 578 Broadway (941-9855).

DAVID DAWSON—Minimalist paintings on dissected canvases; through 11/16. Haller, 415 W. Broadway (219-2500).

JOEL DUCORROY—Standard French license plates with text on them; through 12/3. Harvey, 537 Broadway (925-7651).

MARLA EPES—Recent paintings that address issues of patriarchy and the control of women as established in religion; through 11/19. Franklin Furnace, 112 Franklin St. (925-4671).

IVAN EYRE/KATJA JACOBS—Paintings of mysterious landscapes/Abstract paintings. Through 11/12. 49th Parallel, 420 W. Broadway (925-8349).

ROBERT FEINTUCH—Recent frescoes; through 12/3. Fiction/nonfiction, 21 Mercer St. (941-8611).

GLENN GOLDBERG—Recent monotypes; through 12/30. Kurtz, 568 Broadway (226-2771).

STEPHEN GREENE—Recent abstract paintings; through 11/10. Pearl, 420 W. Broadway (966-5506).

WILLY HEEKS—Recent paintings in which networks of lines and rounded shapes are woven together, continuing the artist's exploration of organic abstraction; 11/3–12/3. Beitzel, 113 Greene St. (219-2863).

SUSANNA HELLER—Recent paintings; through 11/26. Liguori, 93 Grand St. (334-0190).

CAROL HEPPER—New sculptures; through 11/19. Esman, 70 Greene St. (219-3044).

GODWIN HOFFMANN—Abstract paintings on shaped canvases; through 12/10. Engelhorn, 591 Broadway (966-6882).

MARK INNERST—Recent paintings; 11/2–26. Marcus, 578 Broadway (226-3200).

DONALD JUDD—Furniture, architectural studies, and sculpture; 11/4–12/3. Cooper, 155 Wooster St. (674-0766).

JULIA KIDD—Narrative collages of found photographs and painted images; through 11/12. Plumb, 81 Greene St. (219-2007).

IGOR KOPYSTIANSKI/SVETLANA KOPYSTIANSKAYA—Paintings by two Russian artists in their first U.S. shows. Through 11/10. Kind, 136 Greene St. (925-1200).

MARK KOSTABI—Recent paintings and sculpture in a series entitled "Neo Geo to Neo Ceo"; 11/4–12/6. Access, 465 W. Broadway (353-2080).

REX LAU—Oil paintings on carved Hydrocal, and small works in oil on paper, in a series entitled "Gardening by the Sea"; 11/2–26. Walls, 137 Greene St. (677-5000).

HARVEY K. LITTLETON/ED MOULTHROP—Glass sculptures/Geometric wood vessels. Through 11/27. Heller, 71 Greene St. (966-5948).

MARK MAET—Recent paintings; through 11/19. Shainman, 560 Broadway (966-3866).

JAMES MATHERS—Large-scale paintings with biomorphic imagery and heavily impastoed surfaces; through 11/20. Moos, 133 Greene St. (982-0411).

MICHAEL MAZUR—Recent paintings inspired by motifs in Chinese gardens; through 11/19. Fawbush, 568 Broadway (966-6650).

CLAIRE MOORE—Figurative paintings from the past three years that comment on the human condition, by this artist who died in August 1988; through 12/3. Kelly, 591 Broadway (226-1660).

MATT MULLICAN—Recent works in glass, a film, models for theoretical cities, and a photographic installation; through 11/12. Klein, 611 Broadway (505-1980).

PETER NAGY—New paintings; through 11/19. Gorney, 100 Greene St. (966-4480).

BRUCE NAUMAN/RICHARD SERRA—New sculptures and drawings by both; through 11/12. Castelli, 578 Broadway (941-9855).

GEORGE NEGROPONTE—New paintings *in encaustic*; through 11/12. Good, 532 Broadway (941-8066).

ODD NERDRUM—Recent allegorical paintings that depict solitary figures in desolate landscapes; 11/5–12/3. Thorp, 103 Prince St. (431-6880).

NATALIA NESTEROVA—Heavily impastoed paintings that depict an intimate vision of daily life in Moscow, by an artist who lives there; through 11/30. Bromm, 90 W. Broadway (732-6196).

MEL PEKARSKY—Recent paintings of abstracted mountain and desert landscapes; through 11/26. Einstein, 591 Broadway (226-1414).

FELIX PENE DU BOIS—Paintings of downtown New York street life and bars; 11/5–12/10. 56 Bleecker, 56 Bleecker St. (219-8836).

IRENE RICE PEREIRA—Geometric paintings from the 50s and 60s; through 11/12. Zarre, 379 W. Broadway (431-3456).

GARY PETRIE—Recent paintings; 11/2–26. Donahue, 560 Broadway (226-1111).

JOSEPH PICCILLO/BARTON BENES—Monumental paintings and drawings of dancers and athletes that take a cynical look at the human condition/Constructions that are embellished with shredded currencies from all over the world ; 11/2–12/10. Fendrick, 568 Broadway (966-2820),

THOMAS PUCKEY—Formal constructions that incorporate theatrical devices such as optical lenses and lights; through 11/19. Greenberg Wilson, 560 Broadway (966-2024).

GEORGE RICKEY—Twenty sculptures; through 11/26. Davidson, 415 W. Broadway (925-5300).

ED RUSCHA—Paintings on paper from 1959 to 1970; through 11/26. Shafrazi, 163 Mercer St. (925-8732).

VIRGINIA HEDWIG SMITH—Paintings that explore mythology, religion, and the history of other cultures; through 11/12. Dome, 578 Broadway (226-5068).

RAY SMITH—Recent paintings that reflect the influence of Mexican mural painting and its debt to Surrealism and Cubism; through 11/12. Sperone Westwater, 142 Greene St. (431-3685).

KEN SOFER—Painted constructions; through 11/12. M-13, 72 Greene St. (925-3007).

STURTEVANT—Drawings that are recreations of works by Beuys, Johns, Warhol, and other artists, spanning the years 1965 to 1973; through 11/16. Cutler, 164 Mercer St. (219-1577).

AL TAYLOR—Floor sculptures and wall-mounted constructions made with broom handles, boards, painted sticks, and broken battens; through 11/12. Lorence-Monk, 568 Broadway (431-3555).

ROSEMARIE TROCKEL—Sculptures and large-scale "knit" paintings by this young German artist; through 11/12. Gladstone, 99 Greene St. (431-3334).

PETER VOULKOS—Abstract Expressionist paintings from the late 50s and early 60s by this artist who is best known for his ceramic and bronze sculptures; through 11/16. Twining, 568 Broadway (431-1830).

FRANZ ERHARD WALTHER/THOMAS JOSHUA COOPER—Process sculptures fabricated from canvas and wood, dating from 1963–1986/Photographic works that use the image of the landscape to explore myth and ritual; 11/5–26. Weber, 142 Greene St. (966-6115).

JAMES WELTY—Wall sculptures in copper, ultracal, glass, and paint; 11/3–12/3. Davis, 568 Broadway (219-1444).

H.C. WESTERMANN—Sculpture and drawings; through 11/19. Lennon-Weinberg, 580 Broadway (941-0012).

STEPHEN WESTFALL—New paintings; through 11/12. Newburg, 580 Broadway (219-1885).

WILLIAM T. WILEY—Paintings, watercolors, and drawings with autobiographical imagery; through 12/3. Protetch, 560 Broadway (966-5454).

SATOSHI YABUUCHI—Realist sculptures of human torsos and animals; through 11/16. Milliken, 98 Prince St. (966-7800).

MICHAEL ZANSKY—Monochromatic paintings of figures and objects in vast, empty spaces; through 11/19. Dranoff, 168 Mercer St. (966-0153).

Other

PETER ACHESON—Oil paintings on canvas and wood; through 11/13. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055).

CHARLES CAJORI—Recent paintings inspired by a summer in Greece; through 11/12. New York Studio School, 8 W. 8th St. (673-6466).

DAVID CREGEEN—Figurative bronze sculptures; through 11/19. Yperifanos, 306 E. 55th St. (751-0122).

JAMES MCMULLAN—A retrospective of watercolors and posters; through 11/14. Feiden, 75 University Place (677-5330).

STEVEN SIEGEL—Sculptures and works on paper based on the geological forces that shape the earth; through 12/31. Wave Hill, 675 W. 252nd St., Bronx, N.Y. (549-3200).

ROBERT WEAVER—Dimensional collages; 11/5–28. School of Visual Arts, 209 E. 23rd St. (679-7350).

GROUP SHOWS

Madison Avenue and Vicinity

AQUAVELLA—18 E. 79th St. (794-9394). Paintings and sculpture by 19th- and 20th-century masters, including works by Bacon, Calder, De Kooning, Gauguin, Hockney, Picasso, Rauschenberg, others; through 12/1.

ARIADNE—970 Madison Ave. (772-3388). "Byzantium: The Light in the Age of Darkness," with objects dating from the 4th century to the Ottoman conquest of Constantinople in 1453; 11/2–1/30/89.

FORUM—1018 Madison Ave. (535-6080). Drawings by Bluemner, Calder, Feininger, Hopper, Kline, Marsh, Picabia, Soyer, others; through 12/3.

MATHES—851 Madison Ave. (249-3600). Works by Francis, Jenney, Judd, Lane, Reinhardt, Rothenberg, Scully, Twombly; through 12/1.

RADANN—16 E. 79th St. (628-0918). Works by 100 artists of the WPA period; through 12/16.

REINHOLD BROWN—26 E. 78th St. (734-7999). "SMS" portfolios of multiples from 1968, with works by Arman, Artschwager, Byars, De Maria, Duchamp, Jenney, Nauman, Oldenburg, others; through 12/17.

SALANDER O'REILLY—22 E. 80th St. (879-6606). Fifty paintings by Stuart Davis, 11/2–12/24; figurative paintings from the estates of David Park and Horacio Torres, 11/2–26.

SHEEHAN—52 E. 76th St. (772-7777). Works on paper by American artists from 1800–1960, by Albers, Cassatt, Bingham, Gottlieb, Homer, Newman, Pollock, others; through 12/23.

57th Street Area

DRAKE—50 W. 57th St. (582-5930). Paintings, sculptures, and works on paper by Caro, Christensen, Dzubas, Frankenthaler, Motherwell, Thiebaud; through 11/26.

HERSTAND—24 W. 57th St. (664-1379). "Important Tribal Art from Africa, the Pacific, and North America," and selected works by Calder; 11/4–12/23.

I.B.M.—590 Madison Ave. at 56th St. (745-6100). "The Edwardians and After: The Royal Academy 1900–1950"; "Faces of Swedish Design"; through 11/26.

KRUGIER—41 E. 57th St. (755-7288). "The Presence of Ingres," with works by Balthus, Chasseriau, Degas, Ingres, Matisse, Picasso; 11/5–12/23.

LLADRO—43 W. 57th St. (838-9341). Paintings by Delgado, Redondela, De Caviedas, Lozano, Garcia-Ochoa, Zanetti; through 11/26.

PRATS—24 W. 57th St. (315-3680). Works by Aguilar, Lledos, Perejaume, Sicilia, Solano; through 11/15.

SCHOELKOPF—50 W. 57th St. (765-3540). "The Figure: American Sculpture of the Early 20th Century," with works by Flannagan, Lachaise, Lee, Manship, Nadelman, Storrs, others; through 11/16.

WASHBURN—41 E. 57th St. (753-0546). "Charles G. Shaw: Biomorphic Dimensions," with works by Arp, Bolotowsky, Calder, Ferren, Greene, Shaw; through 11/26.

East Village

HARKIN—526 E. 11th St. (979-2966). Works by Andrucyk, Bercovici, Katona, Raysse, Rosenthal; through 11/16.

ONETWENTYEIGHT—128 Rivington St. (254-6608). Works by Colmer, Doolittle, Kazuko, Mayer, Moorez, Parker, Tanaka, Todorovic; 11/5–27.

303—513 E. 6th St. (477-4917). Sculpture by Flavin, Gober, Klein; through 11/28.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White St. (966-4444). An exhibition celebrating the Mexican holiday Dia de los Muertos (Day of the Dead), with works by Anguia, Bradley, Garcia, Hernandez, Linares, Yoshida, others; 11/2–12/23.

DORSKY—578 Broadway (966-6170). "Symbolism: Force and Spirit," with works by Basquiat, Castelli, Chia, Fischl, Middendorf, Penck, Yarber, others; through 12/22.

DRAWING CENTER—35 Wooster St. (219-2166). "Influences from the Untaught: Contemporary Drawings," with works by Banks, Duncan, Gaston, Saar, Way, others; through 11/26.

GIBSON—568 Broadway (925-1192). "Curators Choose New Artists," with works by Davey, Dion, Messner, Noland, Stockholder, chosen by Bankowsky, Cameron, Leigh, Nickas, Saltz; through 11/12.

MILFORD—560 Broadway (966-8756). Works by Bair,

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Duff, Gilbert-Rolfe, Jones, McNeil, Noland, Ray, Timoney, Wojnarowicz; through 11/19.

RUGGIERO HENIS—415 W. Broadway (966-3711). Abstract paintings by Buchwald, Janowich, Kessler, Lee, Nozkowski, Reed, Rotterdam; 11/4–12/3.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by King, Lundquist, Quaytman, Ruttan; through 11/26.

SZOKE—591 Broadway (219-3510). An exhibition celebrating New York as an inspiration for 20th-century art, with works by Burkhardt, Citron, Daub, Grooms, Jacquette, Lozowick, West, others; through 11/19.

THE CLOCKTOWER—108 Leonard St. (718-784-2084). "Here and There: Travels," with works by Bridges, Burwell, Hammons, Locadia, Lynch, McGowen, Person, Stephenson, Williams; through 12/11.

Other

F.I.T.—227 W. 27th St. (475-2350). Works in porcelain by Sherman, Venet, Zakanitch, Zucker, others; 11/2–12/16.

HOFSTRA UNIVERSITY—Hempstead, N.Y. (516-560-6818). Maquettes and drawings for sculptures by Blum, Brosk, Dolberg, Gummer, Hunt, Lipton, Nauman, Osborn, Seiden; through 11/29.

NEW YORK ACADEMY OF ART—419 Lafayette St. (505-5300). An exhibition of 70 drawings and paintings by students at the I. E. Repin Institute of Painting, Sculpture, and Architecture in Leningrad; through 11/27.

P.S. 1—46-01 21st St., Long Island City, N.Y. (718-784-2084). A survey of three decades of work by Michelangelo Pistoletto, in an exhibition entitled "Division and Multiplication of the Mirror"; through 11/27.

ROTUNDA—Cadman Plaza West and Orange St., Brooklyn (718-875-4031). Works by Gutierrez, Parrilla, Rodriguez; through 12/3.

WORLD FINANCIAL CENTER—2 World Financial Center, 225 Liberty St. Tue.–Sun. 11–6. "The New Urban Landscape," with installations by Acconci, Adams, Barry, Graham, Ladda, Mullican, Steinbach, others; through 11/27.

PHOTOGRAPHY

DAWOUD BEY—Black-and-white portraits taken on the streets of Brooklyn; through 11/19. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222).

BURDEN—20 E. 23rd St. (505-5555). "Suitable for Display: Museum/Spectacle/History," with works by Faust, Ladda, Neumaier, Ross, Wides; through 11/19.

LYNN BUTLER—Cibachrome prints taken with long exposures, of Sleepy Hollow Valley from horseback and Coney Island viewed from moving carnival rides; through 11/30. Viafora, 568 Broadway (925-4422).

CITY—2 Columbus Circle (974-1150). "Then and Now: The Camera Club of New York, 1888–1988"; through 11/25.

LOIS CONNOR—Panoramic photographs of landscapes in Hawaii, Louisiana, and New York City; through 11/17. Pfeifer, 568 Broadway (226-2251).

EILEEN COWIN—Large-scale Cibachrome prints of figures in mysterious settings; 11/3–12/3. Baum, 588 Broadway (219-9854).

MARINA FAUST—Large-format black-and-white photographs of architecture and artists' studios in Italy; through 12/3. Urdang, 23 E. 74th St. (288-7004).

GRANCEL FITZ—Photographs for advertising from the 20s and 30s; through 12/3. Photofind, 138 Spring St. (334-0010).

PAUL GRAHAM—Large-format color photographs of Northern Ireland; through 11/19. P.P.O.W., 532 Broadway (941-8642).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Master Photographs From 'Photography in the Fine Arts' Exhibitions, 1959–1967"; 11/8–1/11/89.

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.-Fri. 11–6, Sat. 12–5, Sat. 12–5. Free. "Why Are They Weeping? South Africans Under Apartheid: Photographs by David C. Turnley"; through 12/17.

NIC NICOSIA—Recent black-and-white photographs in a series entitled "Real Pictures"; through 11/29. Facchetti, 476 Broadway (966-5991).

HERB RITTS—Portraits by this photographer whose work has appeared in *Vanity Fair, Rolling Stone, Interview,* and other publications; through 12/3. Staley-Wise, 177 Prince St. (777-1590).

LUCAS SAMARAS/ERWIN BLUMENFELD—Twenty-six 8 x 10 color Polaroids made between 1978–1983, of figures and still lifes/Fashion and advertising photographs taken in New York and Paris from the 20s through the 50s. Through 11/26. Pace/MacGill, 11 E. 57th St. (759-7999).

GEORGE TICE—Photographs of American towns; through 11/26. Witkin, 415 W. Broadway (925-5510).

RAOUL UBAC—Surrealist photographs from the 20s through the 40s; through 12/17. Prakapas, 19 E. 71st St. (737-6066).

PERFORMANCE

EL MUSEO DEL BARRIO—1230 Fifth Ave. at 104th St. (831-7272). 11/4 at 7:30: "UPTiempo!" with performances by Jonas dos Santos, James Luna, Donald Woods and Sons & Daughters. Free.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 11/3–5 at 8:30: Douglas Kenny's "Report From a Hostile Environment." $8.

P.S. 122—150 First Ave. (477-5288). 11/3–4 at 8: "Third Annual Festival of Women Improvisers." $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8).

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 1/1/89: "From the Land of Dragons." Through 12/18: "Magnificent Voyagers: The U.S. Exploring Expedition, 1838–1842." Through 1/31/89: "Dinosaurs, Mammoths, and Cavemen: The Art of Charles R. Knight." Through 12/11: "Drawn From the Sea."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. Through 1/1/89: "Dreamings: The Art of Aboriginal Australia."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 1/29/89: "The Latin American Spirit: Art and Artists in the United States, 1920–1970."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 11/7: "Matt Mullican: Grand Lobby Installation." Through 11/21: "Scenes of Famous Places in Edo." Through 11/28: "Prints of the German Expressionists and Their Circle: Collection of the Brooklyn Museum." Through 1/2/89: "Cleopatra's Egypt: Age of the Ptolomies." 11/4–1/16/89: "Courbet Reconsidered."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 11/27: "The Countess's Treasury: Gems and Curiosities from Burghley House." Through 1/8/89: "The Modern Dutch Poster: The First Fifty Years, 1890–1940." Through 1/8/89: "Erich Mendelsohn: Architectural Drawings."

DIA ART FOUNDATION—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/18/89: Francesco Clemente, 2nd floor; Robert Ryman, 4th floor. **77 Wooster St.**, Wed.–Sat. noon–6. Through 1/14/89: A changing installation by Group Material entitled "Democracy." **393 W. Broadway**, Wed.-Sat. noon–6. Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Walter De Maria's "The New York Earth Room." **155 Mer-**

cer St., Wed.–Sat. noon–6. Through 2/28/89: Fred Sandback, sculptures.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4.50, students and seniors $2.50; free Tue. 5–7:45. Through 11/5: "A Year With Children." Through 11/5: "Return to the Object: American and European Art of the 1950s and 1960s from the Guggenheim Museum Collection." Through 11/27: "Andy Warhol, Cars." 10/28–11/27: "Douglas Davis."

JAPAN SOCIETY—333 E. 47th St. (755-6752). Tue.–Sun. 10 a.m.–5. Contribution $2.50. Through 12/11: "Japanese Folk Textiles: The White Collection."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 11/9: "Specially Commissioned Tabernacle (Sukkah) by Artist/Architect Allan Wexler." Through 2/23/89: "A People in Print: Jewish Journalism in America."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . . Boscotrecase: Wall Paintings from Ancient Rome- . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . 20th-Century Design and Architecture Gallery . . . Islands and Ancestors . . . Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 11/6: "Watercolors and Drawings by Paul Cézanne." Through 1/8/89: "Architecture on Paper: A Decade of Acquisitions." Through 1/8/89: "Recent Acquisitions: Drawings, Prints, and Photographs." Through 1/8/89: "Boccioni: A Retrospective." Through 1/8/89: "Altered Exposures: Photographs of the Maori of New Zealand." Through 1/8/89: "Degas." Through 10/30: "Photographs of New York City Landmarks." Through 1/15/89: "Forest and Village: Art from Liberia and the Ivory Coast in the Metropolitan Museum of Art." Through 1/29/89: "Collages and Prints by Anne Ryan." Through 2/5/89: "Mountains of the Mind: Nature and Self in Early Chinese Painting." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 11/6: "Measure for Measure: Music Manuscripts and Books from the Cary Collection." 11/3–2/12/89: "Drawings and Watercolors by Maurice Sendak: Wilhelm Grimm's 'Dear Mili.' "

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Free. Through 12/4: "Edgar Franceschi: In Dreams Begin Responsibilities." 11/4–12/10: "Act-Up," with installations by Bessouet, Carvalho and Parra, Juarez, Llorens, Vega.

MUSEUM OF CONTEMPORARY HISPANIC ART—584 Broadway (966-6699). Tue.–Sun. 11 a.m.–5, Thu. 11–8. Suggested donation $2. Through 11/27: An installation by José Luis Ortiz entitled "Kingdom."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $6; students $3.50; seniors $2; Thu. 5–9 pay what you wish. Through 11/6: "Matisse Prints From the Museum of Modern Art." Through 11/13: "Nicholas Nixon: Pictures of People." Through 1/3/89: "Anselm Kiefer." Through 1/10/89: "New Photography 4." Through 11/29: "Projects: Kate Ericson and Mel Ziegler."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/12/89: "City Play." Through 11/13: "A Child's View: Pastimes in the City." Through 1/8/89: "Documenting a Decade: WPA Photographs from the 1930s." Through 1/8/89: "American Lines: Manuscripts of Eugene O'Neill."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 11/30: "19th-Century Polish Painting." Through 12/4: "National Academy of Design Presentation Prints, 1920–1950."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 11/20: "Girls Night Out (Femininity as Masquerade)." Through 11/20: "Impresario Malcolm McLaren and the British New Wave." Through 11/20: "Installation by Félix González-Torres."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5. $2; children $1. Through 12/30: "Putting New York on the Map." Through 1/8/89: "Hard Cider and Hot Air: The Selling of the President." Through 2/4/89: "The Belknap Collection of Silver and Portraits."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. Through 1/14/89: "A Sign and a Witness: 2000 Years of Hebrew Books and Illuminated Manuscripts." Through 1/14/88: "A Visual Testimony: Judaica from the Vatican Library." Through 2/18/89: "Picturing America: 1497–1899." Through 2/18/89: "William James Bennett: Master of the Aquatint View." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 1/6/89: "Design Vision Dance: Four Decades of the New York City Ballet." Through 1/7/89: "Focusing on the Performing Arts: 50 Years of Photographs by Ray Fisher."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12–5. Contribution suggested. A collection of over 350 works by the renowned sculptor. Through November.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 11/27: "Paintings by Pamela Berkeley."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 1/26/89: "The Collages of Benny Andrews." Through 1/26/89: "From the Studio: Artists-in-Residence, 1987–1988, Paintings by Cynthia Hawkins, Linda Whitaker, and Francisco Alvarado-Juarez."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 11/27: "Guy Pène du Bois: The 1920s." Through 12/31: "Donald Judd." 11/4–1/15/89: "David Park." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. Gallery closed for renovation through 11/16. **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 8/9/89: "Sculpture Since the Sixties From the Permanent Collection of the Whitney Museum of American Art." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 12/2: "Convulsive Beauty: The Impact of Surrealism on American Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 11/2 at 10 a.m. and 2: "Prints." On view from 10/27. 11/3 and 11/4 at 10 a.m. and 2: "Stamps." On view from 10/31. **Christie's East**—219 E. 67th St. (606-0400). 11/2 at 10 a.m.: "American Furniture, Silver, Decorations, Rugs, and Works of Art From the Estate of William Kranzler." On view from 10/28. 11/3 at 10 a.m. and 2: "Antique and Fine Jewelry." On view from 10/29. 11/8 at 10 a.m.: 'Furniture, Decorations and Paintings." On view from 11/5.

DOYLE—175 E. 87th St. (427-2730). 11/2 at 10 a.m.: "Fine English and Continental Furniture, Decorations, and Paintings." On view from 10/29.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/3 and 11/4 at 10:15 a.m. and 2: "19th- and 20th-Century Prints." On view from 10/29. 11/5 at 10:15 a.m. and 2: "Contemporary Prints." On view from 10/29.

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, November 2

THE PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; violinist Kyung Wha-Chung. Dvorak's *Romance* for Violin & Orchestra, Violin Concerto in b, Op. 61; Stucky's Concerto for Orchestra (N.Y. premiere); Ravel's *Rhapsodie Espagnole.* Avery Fisher Hall at 8. $15–$30.

BULGARIAN STATE FEMALE VOCAL CHOIR—Alice Tully Hall at 7:30. $20.

BLUES RECITAL AND CONVERSATION—Guitarist Johnny Copeland. Bruno Walter Auditorium, Lincoln Center, at 1:30. Free.

JAMES SON THOMAS/WALTER LINIGER—The Schomburg Center For Research in Black Culture, 515 Lenox Ave. (826-4000), at 7 and 9. Free.

MARY RAWCLIFFE, soprano, with fortepianist Steven Lubin. Songs by Dowland, Lanier, Eccles, Haydn, Beethoven. Merkin Concert Hall at 8. $6–$10.

ANDREW RANGELL, pianist. The complete piano sonatas of Beethoven. 92nd St. Y at 8. $10.

AMINA CLAUDINE MYERS/DAVID PEASTON—A program of gospel and improvised jazz. Whitney Museum at Philip Morris Sculpture Court, 120 Park Ave. (878-2550), at 7:30. Free.

KENNY LOGGINS—Neil Simon Theatre, 52nd St. west of Broadway, at 8. $25–$35.

JUILLIARD STUDENT CONCERT—Music for String Quartet. Alice Tully Hall at 1. Free.

THE PICTURESQUE BAROQUE—Violinist Susan Winterbottom, violist Elizabeth Gaver, violinist Rosamund Morley. Works by Vivaldi, Couperin, Corrette, Schmelzer. The Friends Meeting House, 15 Rutherford Place, 15th St. between Second and Third Aves. (718-622-3695), at 8. $10.

FESTIVAL OF WOMEN IMPROVISERS—Flutist Becky Friend. Knitting Factory, 47 East Houston St. (219-3055), at 7.

TIM BERNE, alto saxophonist/**HANK ROBERTS,** cellist. A program of partly scored, partly improvised music. Alternative Museum, 17 White St. (966-4444), at 8. $6.

TERRY WALDO, pianist/vocalist. St. Peter's Church, 619 Lexington Avenue, at 12:30. $2.

CHOIR OF ST. MARY'S CHURCH, from Woodford, England. St. Bartholomew's Church, 109 East 50th St. (751-1616 ext. 226), at 12:10. Free.

ARKADY ARONOV, pianist. Works by Scarlatti, Schumann, Scriabin, Mozart, others. Manhattan School of Music, 120 Claremont Avenue (749-2802), at 8. Free.

CECILIA DE QUEROL, flutist. Federal Hall, 26 Wall St. at 12:30. Free.

THIRD STREET MUSIC SCHOOL CONCERT—235 E. 11th St. (777-3240), at 8. Free.

Thursday, November 3

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Joaquin Achucarro. Mozart's Symphony No. 34; Rachmaninoff's Piano Concerto No. 4; Beethoven's Symphony No. 6. Avery Fisher Hall at 8. $7.50–$40.

EDMUND BATTERSBY, pianist. Schubert's Allegretto in E Major; Schumann's *Kleine Studie* and *Grande Sonata* in F-sharp minor; Albeniz's *Almeria & Malaga;* Ravel's *Le Tombeau de Couperin.* Alice Tully Hall at 8. $10, $15.

LANDWEHR BAND, Herve Klopfenstein conductor. Wagner's *Huldingugn's March;* Ivanov's *Caucasian Scenes;* Huber's *Le Demon;* Lancen's *Cap Kennedy.* Carnegie Hall at 8. $10–$30.

JOSEPH SUK, violinist. Dvorak's Sonatina in G major; Janacek's Sonata in D flat major; Beethoven's Sonata No. 5 in F major. Metropolitan Museum at 8. $15.

MISCHA MAISKY, cellist. Bach's Suite No. 3 in C major for solo cello; Shostakovich's Sonata in D minor; Schubert's Sonata in A minor; Paganini's Introduction and Variations on *Dal tuo stellato soglio.* 92nd St. Y at 8. $8.50–$12.50.

ELISSA STUTZ, pianist. Wuorinen's *Bagatelle, Blue Bamboula;* Baley's Nocturnal No. 6; Sessions' Sonata No. 1; Artyomov's Preludes to Sonnets; Zahortsev's Sonata No. 2, others. Merkin Concert Hall at 8. $5–$10.

BLUES RECITAL AND CONVERSATION—Pianist Sammy Price. Bruno Walter Auditorium at 1:30. Free.

MARIA BETHANIA—Brazillian singer. Town Hall at 8. $25, $30.

TIMOTHY EDDY, cellist/**GILBERT KALISH,** pianist. Beethoven's Sonata for Clavier and Cello in F; Britten's Sonata in C for Cello and Piano. WQXR auditorium, 229 West 43rd St. (245-4771), at 7. Free.

ROBERT JR. LOCKWOOD, jazz guitarist. The Studio Museum, 144 W. 125th St. at 7 and 9. Free.

IRMA THOMAS/KATE WEBSTER—Louisiana Blues. The Lone Star Cafe, 61 Fifth Avenue at 9:15. $15.

KENNY LOGGINS—Neil Simon Theatre, 52nd St., west of Broadway, at 8. $25–$35.

FESTIVAL OF WOMEN IMPROVISERS—Jin Hi Kim, Melford-Brandis Duo. P.S. 122, 150 First Avenue at 9th Street (477-5288), at 8. $8.

THE MANNES TRIO—violinist Hiroko Yajima, cellist Melissa Meell, pianist Diane Walsh. Works by Haydn, Weisberg, Schubert. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

FOUR NATIONS ENSEMBLE—St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

STEPHEN BURNS, trumpeter. Manhattan School of Music, 120 Claremont Ave. (749-2802), at 8. Free.

BARGEMUSIC—Violinist Nicolas Danielson, cellist Warren Lash, pianist Joseph Villa. Chopin's *Polonaise Fantasie* in A-flat major; Beethoven Piano Trio in E-flat major. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, November 4

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Joaquin Achucarro. Mozart's Symphony No. 34; Rachmaninoff's Piano Concerto No. 4; Beethoven's Symphony No. 6. Avery Fisher Hall at 8. $7.50–$40.

VIENNA PHILHARMONIC, Leonard Bernstein conductor. Mahler's Symphony No. 6 in A minor. Carnegie Hall at 8. $25–$80.

AURYN QUARTET, with baritone Sanford Sylvan; violinists Matthias Lingenfelder, Jens Oppermann, violist Steuart Eaton, cellist Andreas Arndt. Mendelssohn's String Quartet in D major, Op. 44; Barber's *Dover Beach* for Baritone and String Quartet Op. 3; Schubert's Quartettsaz in C minor; Bartok's String Quartet No. 5. Weill Recital Hall at 8. $12.

JUILLIARD STUDENT CONCERT—Members of the Juilliard American Opera Center. Alice Tully Hall at 8. Free. Tickets required.

B.B. KING, guitarist. Blues concert to benefit Emmaus House, a non-profit group providing aid to Manhattan's homeless. Beacon Theatre, Broadway at 74th St., at 7:30. $22.50, $25.50.

JAZZ FOR THE HOMELESS—Adrienne Torf and Frank Canino will perform. St. Peter's Church, Lexington Ave. at 54th St. (473-2590). Free.

MARIA BETHANIA—Brazillian singer. Town Hall at 8. $25, $30.

KENNY LOGGINS—Neil Simon Theatre, 52nd St., west of Broadway. Today at 7 and 10.

FESTIVAL OF WOMEN IMPROVISERS—Violinist/vocalist Terry Jenoure, guitarist Brandon Ross. P.S. 122, 150 First Avenue at 9th St. (477-5288), at 8. $8.

WRETCHED REFUSE STRING BAND—Bluegrass and old-time music. Eagle Tavern, 355 W. 14th St. at 9th Ave. (924-0275), at 9. $7.

JULIE MECH—Bach's Partita No. 2 in c minor; Beethoven's Sonata No. 30 in E major; Ravel's *Jeux D'eau;* Schumann's *Fantasy Pieces.* The Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

JAZZ AT NOON—Ken Peplowski, tenor sax and clarinet. Upstairs at Cafe 43, 147 W. 43rd St. (869-4200), at noon. $5.

LUCIA HWONG—Grand Central Terminal, main waiting room off 42nd St., west of Lexington Ave., at 12:30. Free.

MARTY FOGEL, saxophonist/**REGAN RYZUK,** pianist. Madison Presbyterian Church at 73rd St. (662-7685), at 8. $7.

PATSY MONTANA—Country and Western music. Cecile Cammarata's, 145 Columbia Heights, Brooklyn (718-426-8555), at 8. $7.

BULGARIAN VOCAL CHOIR—St. Ann's, 157 Montague St., Brooklyn (718-834-8794), at 8. $15.

Saturday, November 5

NEW YORK PHILHARMONIC—See 11/3.

VIENNA PHILHARMONIC, Leonard Bernstein conductor; flutist Wolfgang Schulz. Beethoven 's *Leonore* Overture No. 3 in C major; Bernstein's *Halil* (Nocturne for Flute and Strings), Prelude, Fugue & Riffs; Brahms' Symphony No. 4 in E minor. Carnegie Hall at 8. $25–$80.

BEETHOVEN SOCIETY CONCERT—Yale Philharmonia Orchestra. Overture to *Fidelio;* Violin Concerto; Symphony No. 3. Alice Tully Hall at 3. $17.50.

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor, Werner Klemperer narrator. Strauss' incidental music for *Der Burger als Edelmann;* four extracts from Bach's *Art of the Fugue;* Busoni's Concerto in D major for Violin and Orchestra. 92nd St. Y at 8. $17–$22.50.

NEW YORK CHAMBER PLAYERS, Dorrit Matson conductor. Works by Stravinsky, Larsson, Beethoven. Merkin Concert Hall at 8. $10.

ETTA JAMES/ALBERTA KING—Blues concert to benefit Emmaus House, a non-profit group providing aid to Manhattan's homeless. Beacon Theatre, Broadway at 74th St., at 7:30. $22.50, $25.50.

KENNY LOGGINS—See 11/4.

FESTIVAL OF WOMEN IMPROVISERS—Ikue Mori solo percussionist, Shelley Hirsch vocalist, Valerie Naranjo marimba ensemble. Kraine, 85 E. 4th St. (982-7118), at 9. $8.

THIRD STREET MUSIC SCHOOL CONCERT—235 E. 11th St. (777-3240), at 2:30. Free.

THE ERINOIDS—Progressive Irish band. Eagle Tavern, 355 W. 14th St. (924-0275), at 9 and 10:30. $5.

L'AREMA CHAMBER ENSEMBLE—Piston's *Three Pieces;* Husa's *Deux Preludes;* Gershwin's *Three Preludes;* four of Bernstein's *Anniversaries.* Mannes College of Music, 150 W. 85th St. (473-0751), at 8. Free.

MICHAEL ROBINSON—St. Peter's Church, Lexington Ave. at 54th St., at noon. Donation.

ELIZABETH RICH, pianist. Clarinetist David Glazer, cellist Michael Rudiakov, violist David Sackson in a concert of chamber music. Mozart's Trio in E flat Major for Clarinet, Viola and Piano; Mendelssohn's *Andante con Variazioni;* Schumann's *Fairy Tales.* Cathedral Of St. John The Divine, 1047 Amsterdam Ave. at 112th St. (662-2133), at 7:30. Free.

TRUDY WODINSKY, soprano/**BARRY FARBER,** pianist. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 8. Free.

VLADIMIR FELTSMAN, pianist. Mozart's *Fantasy* in C Minor; Schuumann's *Kreisleria,* Op. 16; Mussorgsky's *Pictures at an Exhibition.* Brooklyn Center for the Performing Arts at Brooklyn College, Brooklyn (718-780-5006), at 8. $12–$16.

QUEENS SYMPHONY ORCHESTRA—All Tchaikovsky program. Colden Center, Queens College, LIE and Kissena Blvd. (718-275-5000), at 8:30. $15–$22.

LONG ISLAND PHILHARMONIC ORCHESTRA, Christopher Keene conductor. Haydn's *Lord Nelson Mass;* Tubin's Symphony No. 3; Beethoven's *Wellington's Victory.* LIU's Tilles Center, Northern Blvd., Greenvale, L.I. (516-922-0061), at 8:30. $14–$26.

CRYSTAL GAYLE—Westbury Music Fair, Westbury, L.I. (516-333-0533), at 9. $22.

ALEXANDER TORADZE, pianist. Works by Ives, Griffes, Tchaikovsky, Shostakovich. Performing Arts Center, SUNY Purchase (914-682-3707), at 8. $9–$22.

Sunday, November 6

NEW YORK PHILHARMONIC ENSEMBLE—Zwilich's Concerto for Trumpet and Five Players, Double Quartet for Strings; Brahms' Sextet in G Major, No. 2. Merkin Concert Hall at 3. $10.

GIDON KREMER, violinist, with pianist Valery Afanassiev and violinist Tatiana Grindenko. Brahms' Sonata No. 2 in A; Berio's Sequenza for Solo Violin; Prokofiev's Sonata for Two Violins; Rochberg's Caprice Variations. Avery Fisher Hall at 7:30. $12–$23.

VIENNA PHILHARMONIC, Leonard Bernstein conductor. Mahler's Symphony No. 6 in A minor. Carnegie Hall at 2. $25–$80.

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conductor, with pianist Garrick Ohlsson. Bernstein's *Fancy Free;* Clayton's *Terra Lucida;* Wuorinen's Piano Concerto No. 3; Chavez's *Sinfonia India.* Carnegie Hall at 8. $11–$23.

FREDERICK WELDY, pianist. Copland's Piano Variations; Beethoven's Sonata No. 30 in E Major; Ginastera's *Danzas Argentinas;* Liszt's *Funerailles.* Weill Recital Hall at 5:30. $10.

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor. See 11/5. Today at 3.

MUSICAL SALUTE TO GLASNOST—The Goliard Chorale, Chamber Orchestra and soloists. Neilsen's *Little Suite,* Op. 1 for String Orchestra; Roussel's *Serenade* for flute, violin, viola, cello & harp; Gubaidulina's *Garden of Joy and Sorrow* for flute, viola, harp & speaker; Britten's *Cantata Misericordium* for chorus & small orchestra. Merkin Concert Hall at 8. $10.

KAZUHITO YAMASHITA, guitarist. Alice Tully Hall at 3. $10.

ANDRES LIIGAND, pianist/**CHRISTINA KISS,** pianist. Alice Tully Hall at 8. $12, $20.

KOKO TAYLOR/LITTLE MILTON/TYRON DAVIS—Blues concert to benefit the homeless. Apollo Theatre, 253 W. 125th St., at 8. $15–$22.50.

KENNY LOGGINS—See 11/2. Today at 3.

JONATHAN DOBIN—Early American music. Fraunces Tavern Museum, 54 Pearl St. (425-1778), at 2. Free, with Museum admission.; $2.50.

THE FLIRTATIONS—Doo wop, original music, standard song, jazz, and rock. Actors Playhouse, 100 Seventh Ave. So. at Sheridan Square (691-6226), at 9. $10.

TRIBUTE TO DAVID D. GREER, founder of Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3.

ASCENSION MUSIC—Arthur Honegger's King David; Ned Rorem's motet for All Saints' Day (N.Y. premiere). Church of the Ascension, Fifth Ave. at 10th St. (254-8553). at 8. $8.

ETHICAL CULTURE CHAMBER ENSEMBLE—Clementi's Sonata in F sharp minor; Schumann's *Faschingsschwank aus Wein;* Chopin's *Fantasie* in f minor; Ravel's Sonatine & Alborada del gracioso; Liszt's *Rigoletto Paraphrase.* ECCE, 2 W. 64th St. (874-5210), at 3. Free.

BEETHOVEN—The Riverside Choir, The Manhattan School of Music Symphonic Orchestra, The Manhattan Symphony, and the Riverside Choral Society perform Symphony No. 9. Riverside Church, 490 Riverside Drive (222-5900), at 4. Donation.

ANTHONY NEWMAN, organist, church Choristers. Bach's German Organ Mass (Clavierubung Part III). Holy Trinity, 316 E. 88th St. (289-4100), at 5. $8.

JOHN GAVALCHIN, pianist. Ravel's Sonatina in F sharp Major; Beethoven's Sonata in E Major; works by Chopin and Schumann. JASA, 40 W. 68th St. (724-3200), at 3:30. $2.

ITALIAN MUSIC—Rossini's *Petite Messe Solennelle.* New York University's Catholic Center, 58 Washington Square South (998-5424), at 3. $5, $10.

MUSIC FROM DISNEY—A musical celebration of Walt Disney. Metropolitan-Duane Church, Seventh Ave. and 13th St., at 3. $5.

AN EVENING OF IMPROVISED MUSIC—Bob Grawi on the Gravikord, trumpeter Gary Trosclair, pianist and synthesizer Alan Moverman. St. Peter's Church, 54th St. and Lexington Ave. (713-5515), at 7. $10.

BETSY ROSE—West Park Presbyterian Church, 86th St. at Amsterdam Ave. (362-4890), at 7:30. $7.

LINDA RUSSELL, folk balladeer, will explore America's political history through music. Theodore Roosevelt Birthplace, 28 E. 20th St. (260-1616), at 2. $1.

ST. BARTHOLOMEW'S CHOIR, James Litton conductor. Maurice Durufle's Requiem, Op. 9. St. Bartholomew Church, Park Ave. and 50th St., at 3. Offering.

MANHATTAN VOCAL ENSEMBLE, Nelly Vuksic conductor. Escobar's *Canticas Colombioamas;* Thompson's *Frostiana;* Smith's *Beastly Rhymes;* Parker's *Songstream;* Antheil's Toccata No. 2, others. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 3. $10.

NATIONAL ASSOCIATION OF COMPOSERS—A celebration of American Music Week. Performers include french hornist Francis Orval, pianist Max Lifchitz, soprano Florence Hecht, cellist Yari Bond, others. Christ and St. Stephen's Church, 120 W. 69th St. (362-0771), at 3. $8.

JEFFREY SWANN, pianist. Beethoven's Sonata, Op. 2; Dubussy's Six Etudes; Chopin's sonata in B flat, Scherzo No. 2. Kocsiuszko Foundation, 15 E. 65th St. (734-2130), at 3. $10.

ARNOLD OSLUND, organist. Works by Scarlatti, Bach, Vaughen Williams, Franck, Langlais and Alain. Zion-St. Mark's Evangelical Luthern Church, 84th St. between First and Second Aves., at 3. $6.

VESPERS—Fantasy and Fugue in G Minor. Frederick Grimes, organist. Holy Trinity Lutheran Church, Central Park West at 65th St. (877-6815), at 5. Free.

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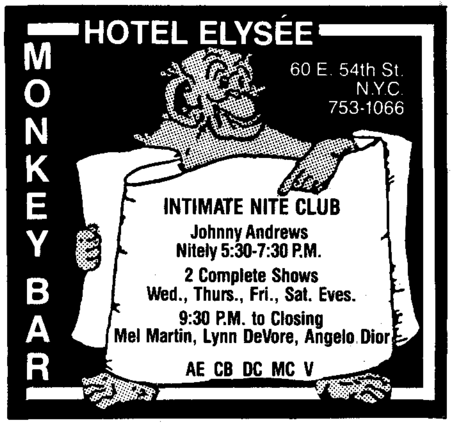
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den Ave. (960-8833), Bronx, at 2. $13–$15.

BRONX ARTS ENSEMBLE, Michael Bartos conductor, with pianist Michael Boriskin. Mozart's Piano Concerto No. 12 in A Major; Poulenc's *Aubade;* Hindemith's Kammermusik No. 2; Janacek's *Concertino.* Riverdale YM-YWHA, 5625 Arlington Ave. (549-1899), Bronx, at 2. $8.

EMPIRE BRASS—Renaissance brass music. Concerts at the Cloisters, Fort Tryon Park, at 3. $18.

BARGEMUSIC—See 11/3. Today at 4.

DEBORAH JAMINI, pianist. Brooklyn Museum, 200 Eastern Pkwy. (718-638-5000), Brooklyn, at 12:30. Free with museum admission.

ORCHESTRA OF THE SKY—Electro-acoustic ensemble of strings, winds percussion and synthesizers. Prospect Park Picnic House, P.P.W. and 3rd St., Brooklyn (718-788-0055), at 3. $5.

QUEENS SYMPHONY ORCHESTRA—See 11/5. Today at 2.

SEUFFERT BAND—St. Albans Veterans Hospital, Linden Blvd., St. Albans, Queens, at 2. Free.

ORION STRING QUARTET—Haydn's Quartet in C Major; Mendelssohn's Quartet in A Major; Bartok's Quartet #5. Co Hall, Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 2:30. $9.50.

LONG ISLAND PHILHARMONIC ORCHESTRA. See 11/5. Today at 7:30.

ALEXANDER TORADZE, pianist. See 11/5. Today at 3.

Monday, November 7

SALZBURG MARIONETTES—Works include *The Magic Flute; The Barber of Seville; The Nutcracker.* Alice Tully Hall at 7:30. $25.

OMNI ENSEMBLE—Flutist David Wechsler, cellist Theodore Mook, keyboardist John Cheek. Works by Amram, Rorem, Wechsler. Town Hall at 8. $10.

ITALIAN/AMERICAN COMPOSERS—Works by Ghezzo, Piccola, Busatta, Neri, Cage, more. Weill Recital Hall at 8. $10.

VALERY AFANASSIEV, pianist. Brahms' last works for piano. Metropolitan Museum at 8. $15.

KRISTALLNACHT—The Juilliard School will commemorate the 50th anniversary. Music includes Bloch's *Nigun,* from Baal Shem; Ravel's *Kaddisch* from Two Hebraic Melodies. Cantor Ephraim Biran will also take part in the program. Paul Recital Hall, 144 W. 66th St. (799-5000, ext. 207). Free.

YOLAND BAVAN—Jazz. Dance Theatre Workshop, 219 W. 19th St., at 8. $10.

KARL ULRICH SCHNABEL, pianist. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 4. Free.

JAY TANDLICH, clarinetist/**REFIKA ELIBAY,** pianist. Works by Weber, Busoni, Rabaud. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

TANIA OLIVIA THOMPSON, soprano. Mark Goodson Theater, 2 Columbus Circle, at 12:30. Free.

MARY LAW, soprano/**KRISTIN WENDLAND,** pianist. American vocal music. Church of St. Paul and St. Andrew, 86th St. and West End Ave., at 8. Free.

Tuesday, November 8

NEW YORK PHILHARMONIC—See 11/3. Today at 7:30.

FOR THE LOVE OF MUSIC—Chamber music. Donizetti's Sonate for Violin and Harp; Field's Nocturnes in D Minor and B Flat, Ibert's Trio for Violin, Cello and Harp; Rachmaninoff's Suite No. 2 for Two Pianos; Saint-Saens' Piano Trio No. 2. Merkin Concert Hall at 8. $11.

SALZBURG MARIONETTES—See 11/7. Today at 10:30 a.m. & 2:30. $25.

MARY LAW, soprano/**KRISTIN WENDLAND,** pianist. See 11/7.

ALLIANCE FOR AMERICAN SONG, Peter Perrin conductor. Campaign songs, political anthems. Trinity Church, Broadway at Wall St., at 12:45. Free.

YOLAND BAVAN—See 11/7.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 6. Tickets, $11–$98. 11/1 at 8: Rossini's *Il Barbiere di Siviglia;* Weikert conducting; Battle, Nucci, Blake, Dara, Robert Lloyd. 11/2 at 6: Wagner's *Gotterdammerung,* Levine conducting; Altmeyer, Harries, Ludwig, Neumann, Raffell, Patrick, Salminen, Bean, Schwarz, Napier, Guyer, Kesling, Parsons. 11/3 at 8: Donizetti's *Lucia di Lammermoor,* Muller conducting; Aliberti, Bergonzi, Quilico, Howell, Bybee, Olsen, Gilmore. 11/4 at 8: Mascagni's *Cavalleria Rusticana,* Siciliani conducting (debut); Dimitrova, Dubinbaum, Bean, Mauro, Pola. 11/5 at 12:30: *Il Barbiere di Siviglia;* same as 11/1. 11/5 at 6:30: Wagner's *Gotterdammerung;* same as 11/2 except Mazura for Patrick. 11/7 at 8: Mascagni's *Cavalleria Rusticana,* Siciliani conducting; Dimitrova, Dubinbaum, Bean, Mauro, Pola. 11/8 at 8: Donizetti's *Lucia di Lammermoor,* Muller conducting; Aliberti, Bergonzi, Quilico, Howell, Bybee, Olsen, Gilmore. 11/9 at 8: Rossini's *Il Barbiere di Siviglia,* Weikert conducting; Battle, Nucci, Blake, Dara, Lloyd, Wray, Hamilton, Anthony, Sliker. 11/10 at 8: Mascagni's *Cavalleria Rusticana*, Siciliani conducting; Dimitrova, Dubinbaum, Bean, Mauro, Pola. 11/11 at 8: Bizet's *Carmen*, Domingo conducing; Nafe (debut), Studer (debut), Lafont (debut), Barnett, Bybee, Velis, Hamilton, Parce, Dupont, Castel.

New York City Opera

NEW YORK STATE THEATER—Through 11/20. Tickets, $10–$44. Note: Supertitles accompany all performances not in English. 11/1 at 8: Verdi's *Attila,* Comissiona conducting; Roark-Strummer, Cheek, Gonzaga, Wangerin. 11/2 at 8: Bizet's *Carmen*, Morgan conducting; Eckhart, Golden, Lloyd, Russell, Smith, Parcher, Bassett, Willson, Byrne, Brubaker. 11/3 at 8: Rossini's *Il Barbiere di Siviglia,* Comissiona conducting; Munro, Peo, Cousins, J. McKee, Doss. 11/4 at 8: *Mozart's Le Nozze di Figaro*, Bergeson conducting; Woods, Hynes, Rose, Peterson, Woodman, J. McKee, Fracker. 11/5 at 2: Mascagni's *Cavalleria Rusticana,* Comissiona conducting; Bouleyn, Rose, Russell, Algieri, Peo/Ginsberg, Absalom, Wangerin, Parcher, Brubaker. 11/5 at 8: Donizetti's *Lucia di Lammeroor,* Bergeson conducting; Mills, Russell, Sylvester, Shaw, Doss, Lankston, Fracker. 11/6 at 1: Britten's *The Turn of the Screw,* in English with supertitles; Keene conducting; Hill, Treigle, Shaulis, Forste, Kazaras, Cohen. 11/6 at 7: Boito's *Mefistofele,* Comissiona conducting; Christos, Cusack, Dworchak, Kalt. 11/8 at 8: Mozart's *Le Nozze Di Figaro,* Bergeson conducting; Woods, Hynes, Jones, Shaulis, Lloyd, Peterson, Woodman, McKee, Fracker, Yule, Brubaker. 11/9 at 8: Verdi's *Attila*, Comissiona conducting; Strummer, Cheek, O'Mara, Wangerin, Clark, Ferrier. 11/10 at 8: Boito's *Mefistofele,* Comissiona conducting; Christos, Cusack, Russell, Meadows, Dworchak, Sylvester, Clark. 11/11 at 8: Bizet's *Carmen,* Morgan conducting. Eckhart, Golden, Lloyd, Russell, Smith, Parcher, Bassett, Willson, Byrne, Brubaker. 11/12 at 2: Britten's *The Turn of the Screw,* Keene conducting. Hill, Treigle, Shaulis, Forste, Kazaras, Cohen. 11/12 at 8: Verdi's *Attila,* Comissiona conducting. Strummer, Cheek, O'Mara, Wangerin, Clark, Ferrier.

Other

AMATO OPERA—10/22–11/13: Puccini's *Madama Butterfly*. 319 Bowery, at 2nd St. (228-8200). 11/5, 11, 12 at 7:30. 11/6, 13 at 2:30. $12; $10.

LIGHT OPERA OF MANHATTAN—Through 11/20: Victor Herbert's *Sweethearts.* Playhouse 91, 316 E. 91st St. (831-2000). Wed.–Sat. at 8; matinees Wed. at 2; Sat. and Sun. at 3:30. $17.50 Wed., Thur.; weekends $20. Seniors, students, children $12.

H.M.S. PINAFORE, by Gilbert and Sullivan. Richmond Theatre Collection, Kathryn Kietzman conductor. Faith United Methodist Church, Castleton and Heberton Ave., Port Richmond, S.I. (718-727-0467). Fri. and Sat. at 8, Sun. at 5, through 11/6. $8.

LA CORTE DEL FARAON—A zarzuela that retells the biblical tale of Joseph and Potiphar's wife. Repertorio Espanol, Gramercy Arts, 138 E. 27th St. (889-2850). 11/5 at 8. $16.

LA ZARZUELA—Spain's most famous zarzuelas. Repertorio Espanol at Equitable Tower, 787 Seventh Ave. at 51st St. (889-2850). 11/6 at 3. $18.

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viata, Carmen, Madama Butterfly, Tosca, Turandot, La Forza Del Destino, others. Cami Hall, 165 W. 57th St. (586-3700). 11/5 at 8. $10, $12.

ABIGAIL ADAMS, by Richard Owen. Bruno Walter Auditorium at Lincoln Center. 11/7 at 4. Free.

IOLANTHE, by Gilbert & Sullivan. Ten Ten Players, Park Ave. Christian Church, Park Ave. at 85th St. (879-7669). 11/4, 5 11, 12, 13, 18, 19, 20 at 8. $12.

MISS DONNITHORNE'S MAGGOT/THE TELL-TALE HEART—American Chamber Opera Company, Marymount Manhattan Theatre, 221 E. 71st St. (781-0857), at 8. 11/4, 11/5.

REGINA OPERA COMPANY—Italian and Neapolitan songs. Regina Hall, 65th St. and 12th Ave. (718-232-3555), Brooklyn. 11/6 at 4. $3.

DANCE

The Joffrey Ballet

CITY CENTER THEATER—Through 12/4. Tickets, $8–$40. The Robert Joffrey Memorial Season. 11/1 at 8: *Viva Vivaldi, Love Songs, Cotillon.* 11/2 at 8: *Reflections, Billie the Kid* (Joffrey Premiere), *Light Rain.* 11/3 at 8: *The Clowns, L'Air d'Esprit, Remembrances Pas de Deux, Viva Vivaldi.* 11/4 at 8: *Petrouchka, L'Apres-midi d'un Faune, Le Sacre du Printemps.* 11/5 at 8: *Suite Saint-Saens, La Vivandiere Pas de Six, Cotillon.* 11/6 at 2: *Petrouchka, L'Apres-midi d'un Faune, Le Sacre du Printemps.* 11/6 at 7:30: *Reflections, Billy the Kid, Light Rain.* 11/8 at 8: *Petrouchka, Billa the Kid, Suite Saint Saens.* 11/9 at 8: *Concerto Grosso, Love Songs, Cotillon.* 11/10 at 8: *Petrouchka, L'Apres-midi d'un Faune, Le Sacre du Printemps.* 11/11 at 8: *Reflections, Billy the Kid, Light Rain.* 11/12 at 2: *The Clowns, L'Air d'Esprit, Remembrances Pas de Deux, Viva Vivaldi.* 11/12 at 8: *Petrouchka, L'Apres-midi d'un Faune, Le Sacre du Printemps.*

Garth Fagan Bucket Dance

JOYCE THEATER—11/1–13. Tickets, $22.50. Season includes two premieres by Fagan: *Landscape for 10,* music by Brahms, and a full-company work tentatively titled *Time After Before Place.* 11/1 at 7:30; 11/2–5, 8–12 at 8; 11/6, 13 at 2 and 7:30.

Dance Theatre of Harlem

AARON DAVIS HALL—Community Concert Series, through 11/12. Tickets, $15, $17. 11/4, 5 at 8; 11/6 at 3: *Holberg Suite, The Greatest, Manifestations, Forces of Rhythm.* 11/11 at 8; 11/12 at 2 and 8: *Concerto in F, Tones, Firebird.* CCNY, 134th St. and Amsterdam Ave. (967-3470).

Other

ELEO POMARE DANCE COMPANY—Chamber-dance program marking the 30th anniversary of the company: five world premieres and two revivals. Pace University Schimmel Center, Pace Plaza opposite City Hall, Spruce St. (488-1715). 11/6, 11/20 at 7. $12, in advance $10 (488-1715).

OHAD NAHARIN, with his company. World premiere of *Safe Tradition,* an evening-length work, to a new score by Litwinski. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/3–5, 10–12 at 8; 11/6, 11/13 at 3. $12.

TIBETAN SACRED DANCE—Performed by the Monks of Palyul Namdroling Monastery. *Black Hat Dance of the Golden Drink, Dance of the Garuda, Peaceful Dance of the Wisdom Dakinis, Frolicking Snow Lion.* Hunter College Playhouse, 68th St. and Lexington Ave. (249-1677). 11/5 at 7. $15.

REKA & CO. DANCE THEATER—*The Hanged Man,* a premiere, with other works, including *Dick and Jane* and the premiere of its sequel, *Dick, Jane & MaryLou* Nikolais/Louis ChoreoSpace, 38 E. 19th St. (713-5076). 11/4, 5 at 8:30; 11/6 at 3. $10.

SALON PROJECT—A three-weekend series featuring twelve choreographers, collaborators, and performers in an artists' salon setting. 11/5, 6 at 9: Shelley Lee, Felicia Norton, Jody Oberfelder-Riehm, Keith Young. DIA Art Foundation, 155 Mercer St. (925-0991). $8.

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Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

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Lower New York

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CUPPING ROOM CAFE—359 W. Broadway. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M) AE, CB, DC, MC, V.**

ECCO—124 Chambers St., bet. W. Broadway and Church St. (227-7074). Dress opt. Italian. Spcls: mozzarella fresca con pepperoni, lobster Ecco, double-cut veal chop, homemade pasta. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–11. **(M–E) AE.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M) Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I) AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theatre D Tue.–Fri. 6–7. Br Sun. noon–8. Ent. Closed Mon. **(M) AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet potato salad, double chocolate cake. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Champagne Br Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. Dancing Fri.–Sat. eve. **(M) AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E) AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E) AE, MC.**

SAV LA MAR—137 Sullivan St., bet. Prince and W. Houston Sts. (533-2090). Casual. Caribbean/Jamaican. Spcls: jerk chicken, curry goat, escabech of fish. Res. sug. Br Sat.–Sun. noon–4. D Tue.–Thu. and Sun. 5–10:30, Fri.–Sat. to 11:30. Closed Mon. **(M) AE, CB, DC, MC, V.**

SAMMY'S ROUMANIAN—157 Chrystie St. (673-5526/0330). Casual. Jewish Rumanian. Spcls: Jewish breaded veal cutlet, Rumanian tenderloin, 1¾-lb. rib steak, potato pancakes. Res. sug. D nightly 4–midnight. Ent. nightly. Private parties for 110. **(M) AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M) AE, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m. Closed Sun. **(I–M) AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

STAR FISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: three fish tartar, wonton shrimp, fresh tuna nicoise, grilled swordfish with tangy citrus marmalade. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M) AE, CB, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I) AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Br Sun. noon–3. Res. nec. Jazz nightly. Free D parking. **(M) AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/seafood. Spcls: mesquite grilled swordfish, Norwegian salmon, fresh Maine lobster, spinach ravioli. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–10, Fri. to 11, Sat. 2:30–11, Sun. noon–9. Reduced rate D parking. Private parties 25–150. **(M) AE, CB, DC, MC, V.**

Greenwich Village

BLUE WILLOW—644 Broadway, at Bleecker St. (673-6480). Casual. International. Spcls: shrimp seafood gumbo, boneless brook trout Mediterranean, dishes prepared without salt. L Mon.–Fri. 11:30–5. D Mon.–Sat.5–2 a.m. Br Sun. 11–5. Ent. **(I) AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M) AE, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M) AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Italian/continental. Spcls: veal chop fiorentina, home-made gnocchi San Remo, chicken alla orazio. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30, Sun. to 10. **(M) AE, DC, MC, V.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M) AE.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chen's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10.Closed Mon. **(E)** **AE, CB, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MELROSE—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, DC, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: homemade veal sausage with white beans, jambalaya, orange marinated grilled tuna with pepper and onion relish, homemade sorbet and *ice cream. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily* 5–12:30 a.m. Br Sat. –Sun. 11 a.m. –5. **(I–M)** **AE, CB,DC,MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada *Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu.* 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

SOUEN—28 E. 13th St. (627-7150). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown *rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10.* Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110); **210 Sixth Ave., at Prince St.** (807-7421). **(I)** **AE.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. *Spcls: prime rib steak, southern* fried chicken, fresh crawfish. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 2 a.m. Private parties. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. *Spcls: rack of lamb with pine*

ADVERTISEMENT

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The Steaks Aren't High

By ARTHUR SCHWARTZ

Daily News Restaurant Critic

MY, HOW THE mighty have fallen. My, how the modest have made the most of it.

Once **One Fifth** was a fancy downtown watering hole; big on decor . . . After a number of years in business, several different chefs, and several menu renovations, it still couldn't draw the big bucks crowd it needed to survive.

In steps Arnie Rosen, New York's P.T. Barnum of budget beef barns. Over a year ago, he took over from the original owners, . . . Rosen has wisely kept One Fifth's marvelous looking dining room . . . just as it was. But instead of frou-frou food, he has installed a moderately priced steak-house menu.

What a relief! One Fifth's kitchen is doing all the important, basic things right – good meat, good salad, good potatoes and good simple desserts . . . you don't have to save up for months to eat here.

The top price is $15.50, for a 16-ounce boneless sirloin, 12-ounce filet mignon, 14-ounce veal chop or two 5-ounce lamb chops, all including a beautifully dressed Caesar salad or sliced tomatoes & onions, plus an oversized baked Idaho potato or fresh vegetable. A hefty slab of prime rib is $14.50 (critic's choice). . . . There's free parking for two hours across the street.

Rosen has always been big on the bargain . . . and is a restaurateur who says things like "places that make it in the long run have to give the people what they want. . . . Every place has its thing. I think watching the room is really important."

I do too. And Rosen and his managers do patrol the room – greeting, seating, troubleshooting. The young servers are efficient, polite and accommodating. Even the bus boys are on the ball . . . The room has a lively restaurant hum, but it's not truly noisy. The crowd is handsome, of all ages; a wide spectrum of New Yorkers looking for a good, no-frills dinner at relatively reasonable cost . . .

ONE FIFTH

N.Y. Times ★★

Corner of Fifth Avenue and Eighth Street; (212) 260-3434. Open seven days 5:30 p.m.-midnight, Sat. & Sun. brunch 11:30 a.m.-4 p.m. Reservations recommended. Major Credit. Free parking at 11 E. 8th St. for dinner patrons.

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Forbes—Gourmet
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Rockefeller Center

nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1-3. D daily 5:30-midnight. Private parties. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. from 7. Br Sun. noon-3:30. Ent. nightly and Sun. Br. **(E)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, roast veal, linguine alla vodka. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5:30-11, Fri.-Sat. to 11:30, Sun. 5:30-10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. 4:30-9. Br Sun. noon-4. **(M)** **AE, CB, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-11. Pianist Mon.-Fri. Free D parking. Closed Sat.-Sun. except for private parties. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled brioche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-5. D daily 5:30-11. Private parties for 6-70. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.-Fri. 11 a.m.-3. Br Sat.-Sun. 11 a.m.-5. D daily 5-11. **(M)**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.-Fri. 11:30 a.m.-3. Br. Sun. 11:30-4. D Mon.-Fri. 5:30-11. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.-3. D daily 4-11. **(I)** **No credit cards.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, basil lamb, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th-21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon-3. Br Sat.-Sun. noon-3:30. D Sun.-Thu. 5:30-11, Fri.-Sat. to midnight. Private parties for 25-30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rawbar. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Wed. 5:30-11, Thu.-Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** **AE, DC, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Sat. 4-9:15. Private parties for 45. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

PORTOROZ—340 Lexington Ave., bet. 39th-40th Sts. (687-8195). Casual. Northern Italian. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Mon.-Thu. noon-midnight, Fri. to 2 a.m., Sat. 4:30-2 a.m., Sun. to 11. Bar Mon.-Thu. to 2 a.m., Fri.-Sat. to 4 a.m., Sun. to midnight. **(I-M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. **(I)** **AE.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.-Fri. 11:30 a.m.-11:30, Sat.-Sun. from 5. Private parties. Free parking with D 5-1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.-Sat.11:45 a.m.-3:30. D Mon.-Sat. 3:30-9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

HOULIHAN'S— 350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.-9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11 a.m.-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAN RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/mediterranean. Spcls: fresh fettuccine with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli; grilled loin of lamb marinated in indian spices with rhubarb. Res. sug. L Tue.-Fri. noon-3. D Sun., Tue.-Thu. 5:30-11, Fri.-Sat. to 12:30 a.m. Private parties for 100. Closed Mon. **(M)** **AE.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th-15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 and all day Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.-Fri. noon-4. D Mon.-Wed. 4-midnight, Thu.-Sat. 4-1 a.m. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.-Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2-500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open Mon.–Sat. 11:30 a.m.–11:30, Sun. 12:30–10. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: smoked salmon potato terrine, lobster ragu with baby vegetables, grilled loin of lamb with shallot confit. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. D daily 6–10:30. Br Sat. 11 a.m.–2:30. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: fillet of beef with duck liver and merlot wine sauce, L.I. duck with peach brandy glaze, sauteed swordfish with shiitake mushrooms and brandy. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 5–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

THE BOX TREE—250 E. 49th St. (758-8320). Formal. Continental. Spcls: blini of salmon caviar with chilled vodka, stuffed breast of pheasant in sauce cassis, vacherin. Res. nec. L Mon.–Fri. noon–2. Br Sun. noon–3. D nightly 6–10:30. After-theater S nightly 10:30–1 a.m. Private parties for 8–60. **(E)** **AE.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHALET SUISSE—6 E. 48th St. (355-0855). Dress opt. Swiss. Spcls: fondu's, veal alla Suisse, rack of lamb. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–9:30. Pre-theatre 5–7. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Traditional Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DUBLIN'S MIRABEAU—3 E. 48th St. (753-6440). Casual. Irish. Spcls: junior gallic steak with Irish cream, roast crispy duckling with St. Bridget's sauce, Murphy's special potatoes. Res. sug. L Mon.–Fri. 11:45–4. D Mon.–Sat. 4–11. Pre-theatre D 4:30–7:30. Pianist nightly. Reduced rate D parking from 5:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcls: medallions of veal sauteed with lobster in tarragon cream sauce, breast of L.I. duck in honey coriander glaze, prime beef, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. 5–10. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts. (980-3985). Casual. American/Italian. Spcls: steaks, veal, pasta, fresh seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10, Sat. from 5. Closed Sun. **(M)** **AE, DC.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: lentil soup with lobster sausage, spit roasted haunch of venison with poivrade sauce, black bass and caviar topped with sardine butter in a beetroot juice. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: bay scallop in soupier, smoked fish platter with mustard sauce, paillard of salmon with mint and ginger butter, mignonettes of lamb and tapenade. D daily 6–midnight. Pre-theatre D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086) Casual. French bistro. Spcls: endive salad with Roquefort, roast leg of lamb with rosemary sauce, grilled chicken with herb mustard. Res. sug. L Mon.–-Fri. noon–2:30. D Mon.–Sat. 6–11, Sun. 5:30–10. Private parties for 20–30. Reduced parking after 6.**(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE BISTRO—827 Third Ave., bet. 50th–51st Sts. (759-8439; -5933). Dress opt. French. Spcls: escargot with garlic butter, duck sausage with lentils, grilled salmon with mustard sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Menage a Trois seafood packages, a tian of roast lamb fillet, pepper encrusted salmon, chocolate terrine. Res. sug. L Mon.–Fri. 12:30–2:30. D Mon.–Sat. 5:30–10:30 p.m. Closed

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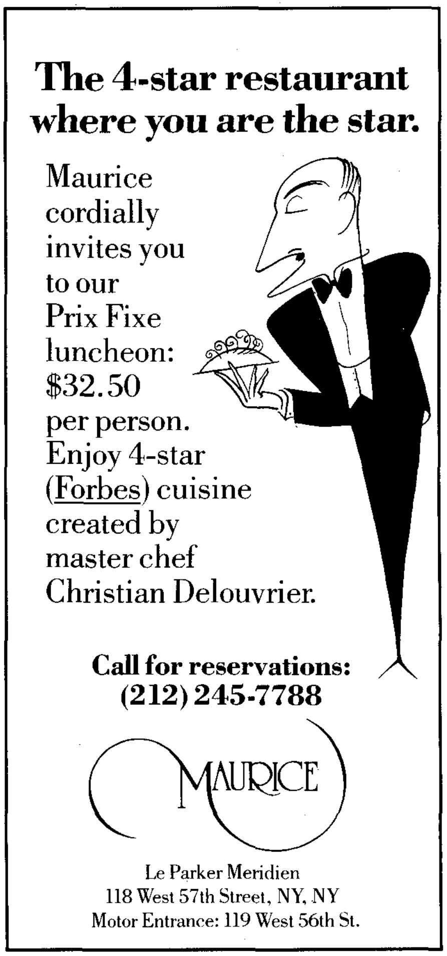

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Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SAN GIUSTO—935 Second Ave., bet. 49th and 50th Sts. (319-0900) Jacket required. Northern Italian. Spcls: bouillabaisse Adriatic style with polenta, quail Venetian style, risotto with truffles. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30. Closed Sun. **(M)** **AE, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th–45th Sts. (697-6776). Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thu. and Fri. **(I-M)** **AE, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: pasta, homemade pastry and ice cream, cappuccino. L Mon.–Sat. 11:30 a.m.–3:30. D Mon.–Sat. 3:30–11:30. B Mon.–Fri. 7–11. Closed Sun. **(I)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

APERITIVO—29 W. 56th St. (765-5155). Jacket required. Italian. Spcls: homemade pasta, plume de veau, agnolotti. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads, cold poached seafood in aspic. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Closed Sun. **(M)** **AE, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.** (593-1627). **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St. (265-6980). Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.–Sat. 4:30–11:30. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–-Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, sauteed or broiled English Dover sole. Res. sug. L Mon.–Fri. noon–4. D daily 4–11:15. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pretheatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s:** Formal. Continental. Res. sug. L Tue.–Fri. 11:30–2. D Tue.–Thu. 7–10, Fri.–Sat. to 11:30. Pre-theatre D Tue.–Sat. 5:30–7.**(M) The View:** Formal. International. Res. sug. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Mon., Tue. and Thu. 5:30–midnight, Wed., Fri. and Sat. from 5, Sun. 6–11.**(E)** **AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.–Fri. 11 a.m.–-midnight, Sat. from 5:30. Closed Sun. **(I)** **AE, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAGA—57 W. 48th St. (757-3450). Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Buffet L and pre-theater D. Free D parking. Ent. Mon.–-Sat. **(M)** **AE, CB, DC, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, balak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed chicken with sweet corn ragu, cornflour pasta with seared sea scallops and chili sauce, poached lobster with summer vegetables and poblano mousse. L Mon.–Fri. noon–3. D Mon.–Sat 6-midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, roast tuna with celery ravioli, boudin of soft shell crabs. Res. nec. D only Tue.–Sun. 6–10:30. Closed Mon. **(E)** **AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Fri. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4:30. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE GALLERIA—115 E. 57th St. (980-4683). Casual. Northern Italian. Spcls: gnocchi campagnola, tortellini Aurora, vitello ricottaro, fresh Salmon Park Ave. Res. sug. Open for L and D Mon.–Sat. 11:30 a.m.–9:30. Private parties for 20–200. Sidewalk cafe. Closed Sun. **(M)** **AE, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au

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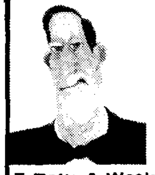

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LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak swordfish. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PASTA ROMA—315 W. 57th St. (265-5050). Casual. Italian. Spcls: 24 different pastas, angel hair Pasta Roma, salmon in champagne sauce. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** Dress opt. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (421-RIBS). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, *grilled specialties. No res. Open Mon.–Sat. noon–1* a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S RIB—1338 First Ave., at 72nd St. (535-2112). Dress opt. American. Spcls: Caesar salad, prime rib, veal chop, lobster tail. Res. sug. L daily noon–3:30. Br Sat.–Sun. noon–3:30. D daily 5–10. S daily 10–midnight. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. **(M)** **AE, MC, V.**

ANDREE'S CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: fishermans choucroute with horseradish mayonnaise, squab stuffed with chestnuts and apricots, duck breast with lime confit, carré d'agneau Méditerranée, couscous. Res. nec. D only Tue.–Sun. 5:30–11. Private parties for 16–24. Closed Mon. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon–4. D daily 4–midnight. **(M)** **AE, CB, DC.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. Br Sat.--Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3:30–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M)** **AE, MC, V.**

FLAMAND—349 E. 86th St. (722-4610). Casaul. Belgian. Spcls: rabbit with cherry beer, waterzooie gantoise, quails with grapes and port. Res. sug. L Mon.--Fri. noon–2:30. D daily 5:30–11:30. **(M)** **AE, DC, MC, V.**

FOO CHOW—1278 Third Ave., bet. 73rd–74th Sts. (861-4350). Casual. Chinese. Spcls: tangerine beef or chicken, jumbo ginger shrimp, baby back ribs in scallion sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3. D daily 3–midnight. **(I-M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Formal. American. Spcls: country captain chicken, roast duck with vegetable strudel, grilled lobster with leek, tomato and poblano sauce. Res. nec. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL BIANCO—1265 Third Ave., at 73rd St. (861-7700). Casual. Northern Italian. Spcls: angel hair pasta with lobster, shrimp and scallops in tomato sauce, assorted charcoal grilled fish, veal scallopini topped with mushrooms. Res. sug. L Mon.–Fri. noon–3. Br Sat.--Sun. 11:30 a.m.–4. D daily 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish, fresh vegetables. No res. L Mon–Fri. 11 a.m.–5. Br Sat.–Sun. noon–4. D daily 5–1:30 a.m. Bar til 4 a.m.**(I)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American-continental. Spcls: crispy shrimp, Maryland crabcakes with tartare sauce, chicken pecan with honey mustard sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 6–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D daily noon–11. Private parties 40–125. **(M)** **AE, CB, DC, MC, V.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American-steakhouse. Spcls: prime aged sirloin steak, chops, lobster, fresh fish, spa cuisine. Res. sug. D daily 5–11. Piano bar. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: marinated langostine tails with zucchini salad, lasagna of lobster with spinach and basil, breast of duck with roasted celery and red currents. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

POLO GROUNDS—1472 Third Ave., at 83rd St. (570-5590). Casual. American. spcls: steaks, variety of pasta and chicken dishes. Br Sat.–Sun. noon–2. D daily 4–2 am. **(I)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house smoked quail with yellow finn potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, conift of duck, salmon fillet with sorrel sauce. Res. sug. D Mon.–Sat. 5:30–11:30, Sun.–Mon. to 10:30. Br Sun. 11:30–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: lobster and oyster pan roast, crisp squab with wide noodles and snow peas, Norwegian salmon with oriental greens, beef tenderloin with zucchini vermicelli. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 80. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10-3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. American/French. Spcls: country salad, crab cakes, crispy duck, grilled red snapper. Res. nec. D Mon.–Fri. 5:30–12:30, Sat.–Sun. from 6. Br Sun. 11 a.m.–3. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. American. Spcls: grilled quail with sage and eggplant, sweet corn chowder, grilled jumbo scallops in saffron curried lobster sauce, roast leg of veal with wild mushrooms and rosemary. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese, variety of antipasto. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Mon.–Fri. 9 a.m.–11 a.m. Br. Sat.–Sun. 10–4. L daily 11 a.m.–4. D Mon.–Thu. 4–midnight, Fri.–Sun. 4–1 a.m. **(I)** **AE.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts. (874-2742). Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3. D Tue.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled loin of lamb chops with Michigan cherries and fresh mint, sauteed chicken breast with prosciutto and fontina cheese, grilled swordfish in tarragon sauce. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: seafood sukiyaki, grilled thinly sliced prime sirloin marinated in 9 flavor sauce, cooked vegetables rolled in deep fried breaded chicken with tonkatsu sauce - all dished cooked at table. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.– Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. noon–9:30, Sat. 4–10:30. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—2929 Ave. R (718-998-7851). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis, curried sweetbread ratatouille, house smoked specialties, walnut waffles with maple bourbon ice cream. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D Sun.–Thu. 6:30–11, Fri.–Sat. 7–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: grilled quail breasts with wild mushroom ravioli, braised black bass with fennel and mushrooms, lobster with truffles and champagne sauce, sushi bar. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER

FAIRS AND FESTIVALS range from worthy benefits to just plain fun chances to try or buy something frivolous. The annual **China Institute Women's Association Bazaar** supports the Institute's programs and will feature magic demonstrations, a Chinese fortune teller, jewelry, artwork, and handicrafts. 11/5 at 10:30 a.m.–3, $1. 125 E. 65th St. (744-8181). . .Collectors and music lovers can buy, sell, and trade records at New York's **Rock 'N Roll Convention.** You'll find Beatles to Elvis, soul to heavy metal records. 11/6, 10 a.m.–6, $3. Roosevelt Hotel, 46th St. and Madison Ave. (201-788-6845). . .College-bound teens and their parents can meet representatives from various colleges and learn about the financial aid, admissions process, and getting accepted to a university at the 92nd Street Y's **College Expo.** 11/5, noon –5. Free, 92nd Street Y, 1395 Lexington Ave. (427-6000). . .The **Seventh Annual Craft Show and Sale** of Mennonite and Amish crafts from Lancaster County, PA benefits the Heartsease Home. You'll find Oriental rugs, toys, Amish quilts, Dutch foods, and pillows. 11/4, 11 a.m.–8; 11/5, 10 a.m.–4. Free, Park Avenue Christian Church, Park Ave. and 85th St. (249-3107).

CALENDAR NOTES FOR EARLY NOVEMBER include many activities with a foreign accent. One group from Austria has not been in New York in twelve years. The **Salzburg Marionette Theatre** will perform Mozart's *The Magic Flute* on 11/7 at 7:30 and 11/8 at 7; Tchaikovsky's *The Nutcracker* 11/8 at 10:30 a.m. and 2:30; and Rossini's *The Barber of Seville* 11/9 at 7:30. Tickets are $25, $20 for matinees (362-1911). Alice Tully Hall, Lincoln Center . . . **Japanese Chrysanthemums** will be exhibited at the New York Botanical Garden through 11/13 in the Enid A. Haupt Conservatory. For the past fourteen months, 2,000 plants have been clipped, pruned, repotted, fertilized, pinched, and all arranged together for the exhibition. Tue.–Sun., 10 a.m.–5, $2.50 (880-8700) . . . While you're in The Bronx, take part in two Japanese chrysanthemum festival-related events. Watch Sosei Watabe demonstrate Ikebana, the art of Japanese flower arranging on 11/5, 1:30–3:30. On 11/6, from 2:30–4:30, watch Kabuki, an ancient Japanese dance, performed by Ako. Also on Sun., Sumi-E, a form of Japanese calligraphic painting will be demonstrated by Rhuyei Taneya. The demonstrations take place at House #2, Enid A. Haupt Conservatory (220-8700) . . . The Shop at the New York Botanical Garden is hosting a plant sale and they're selling culinary herbs, spring bulbs, bonsai trees, and flowering orchids. 11/5–6, 10 a.m.–5, in the shop in the Museum Building (220-8700) . . . If you're not interested in flaura, try fauna. Lord & Taylor is not selling, but letting people adopt a dog during **Adopt A Dog** week. From 11/7–11/13, 10 a.m.–4 animal lovers can find a doggie in the Fifth Ave. window, apply to a Humane Society representative stationed at Lord & Taylor, and if they pass their interview, pick up a dog 24 hours later. Lord & Taylor, Fifth Ave. and 38th St. (391-3632) . . . The **Haifa Municipal Theatre** will present two dramatic excerpts *Soul of a Jew* and *Collage*. The actors are Jewish and Arab and they perform throughout the world in Arabic and English. *Soul of a Jew* can be seen 11/2 at 7:30, 11/3 at 8, 11/5 at 9, 11/6 at 2; $18, $18. *Collage* can be seen 11/5 at 5:30, 11/6 at 7:30, $10 (864-5400). Symphony Space, 2537 Broadway, at 95th St . . . **Forest Hills Performance Space** is a new theater opening in Forest Hills in conjunction with the Central Queens YM & YWCA. *Yoram Boker Mime Theater of Israel* performs 11/5 at 8. $9.50, at the Forest Hills High School Theater, 67-01 St. (718-268-5011) . . . **Aboriginal Sandpainting From Australia** will be performed for the first time in the United States at the Asia Society. While singing songs, two Aboriginal elders will construct the mounds and furrows, then destroy them. 11/5, 6, noon–5. Asia Society, 725 Park Ave. at 70th St. (517-ASIA) . . . If participating is more your bag, the **Brooklyn Philharmonia Chorus** is hosting a swinging square dance. If you can't remember how to do-si-do, don't worry, the caller will teach you everything you need to know to promenade your partner around the floor. Barbecued chicken, cold cuts, salads, cider, coffee, and cookies will be served at 10. 11/5, 7:30 p.m., $15. St. Francis Xavier Lyceum, 756 President St., near Sixth Ave. (718-858-5424) . . . If you've always wanted to write the Great American Novel, here's your chance. **Montblanc Art of Writing Celebration** is encouraging every exhibition visitor to contribute a sentence or two to a large leather-bound book. If you want to learn more about yourself, go from noon to 5, 10/31–11/4, and an anaylst will uncover character traits only your handwriting can reveal. Mezzanine, One World Trade Center (529-3400).

THE NATIONAL HORSE SHOW dates are 11/1–6, and the United States Equestrian Team will be coming up against competition from Canada, France, and West Germany, in international show jumping. Dressage elegance will be demonstrated nightly by Margit Otto, the Olympic silver-medalist, and on opening night the parade of the international teams. Also note: On Thu., Puissance High Jump; on Sun., 3- and 5-gaited Saddlebred Championship. Evenings at 7:30, $8.50–$40; weekday matinees, $8.50; Sat. and Sun. at 1:30, $8.50–$28 (563-8300). These horses–and their riders—really love an audience!

LECTURES AND CONFERENCES abound this week. **We've Come a Long Way...Maybe,** is the subject of *Ms.* editor Letty Cottin Pogrebin's talk at the Educational Alliance West, 21 E. 13th St. on 11/6 at 11 a.m.–4. Workshops will follow the lecture. Some of the topics are: *Women and Politics, The Myth of Choices: Briefcase, Baby, or Both?, Female Sexuality, Guilt: Why Is it Always My Fault.* The conference, which includes brunch is $25 (463-8588) . . . Another woman-related talk will take place at the Medieval Club of New York. **Miracles and the Female Body in the High Middle Ages** by Caroline Bynum, discusses body transformation and religious and scientific attitudes toward gender, and theological conceptions of the relation of body and soul. 11/4 at 7:30, CUNY Graduate Center, 33 W. 42nd St., Room 207 (254-4338). Free.

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Current Sky Show: "Encounter: The Search for Extraterrestrial Life," narrated by Mark Lenard, through 11/15. Mon.–Fri. 1:30 and 3:30; weekends, on the hour 1–5 p.m. $3.75; children 2–12, $2; seniors, students, $2.75.

NEW YORK EXPERIENCE—This multiscreen cinematic tribute to New York City is celebrating its fifteenth anniversary. It's almost audience participation time, what with sounds, sights, and tactile effects that draw you right into the City's history and its present many-faceted life—business, restaurants, the garment industry, show business, and much more. McGraw-Hill Building, Sixth Ave. at 49th St. (869-0346). Every hour on the hour, Mon.–Thurs. 11 a.m.–7 p.m.; Fri. and Sat. 11–8; Sun. noon–8. $5, children under 12, $3.

TOURS

LADIES' MILE—A "Historywalk" with Joyce Gold: 11/6 at noon, meet at Grace Church, 10th St. and Broadway, for a tour of this former favorite shopping district of the affluent. $8 (242-5762).

MUSEUM OF THE CITY OF NEW YORK—11/6, just before 11 a.m., meet at the S.E. corner of Cathedral Parkway, 110th St. and Broadway, for "Dominican Imprimaturs: Washington Heights." Tour will explore the assimilation of Dominican culture in this neighborhood. Rain or shine, a four-hour tour that includes a stop for lunch (buy your own). $10 (534-1672).

NEW YORK WALK-ABOUT—11/6 at 11 and 2, **Chinatown/Little Italy, Ethnic Contrasts.** Meet on the S.W. corner of Broadway and Canal St. 11/6 at 11 and 2, **The Grand Emporiums/Fashion Row, Retail Palaces of a Bygone Era.** Meet on the S.W. corner of Sixth Ave. and West 18th St.; $7. Call for information: 212-582-2015 (weekdays) or 914-834-5388 (*evenings, weekends*).

JEWISH NEW YORK CITY—"Crossing Delancey St." tour with author-historian Oscar Israelowitz. 11/6 and 11/20 at noon, visit a landmark synagogue, Hester and Orchard Sts., Guss's Pickles, and an old-fashioned candy store; $10. To reserve: 718-951-7072.

ADVENTURE ON A SHOESTRING—11/5 at 11:30, tour Chinatown, the largest Chinese community in the United States. Call for meeting place (265-2663); $5.

GEORGE WASHINGTON'S NEW YORK—A walking tour with Michael Levin looks back on Manhattan in the years 1789-90. 11/6, 1:30-4:00. Call for information: 924-7187.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. All these 11/6: 11-12:30, Urban Dream: The Javits Center; $10. 11-4, Millionaires' Mile: Fifth Avenue Mansions; $10. 11-4, Jewish Boro Park Tour; $13. These at 1: Politics of New York, A Pre-Election Special, $15; Roosevelt Island: Planning in the 20th Century, $14.

SIDEWALKS OF NEW YORK—Call 517-0201 for information and reservations. Each tour, $10. 11/5, 12, 19 at 6: Ye Olde Tavern Tour; meet at the monument to Peter Cooper at Cooper Union, Astor Pl., for visits to McSorley's, Minetta, Chumley's, the White Horse, others; buy your own drinks . . . 11/6, 13, 20, 27 at 2: Hollywood on the Hudson; meet at Sunset Strip, 113 Horatio St. at West. St. . . . 11/5, 26 at 2 : West Side Stars; a stroll past the homes of stars residing on the Upper West Side. Meet in front of the #2 in the Columbus Circle subway station . . . 11/6 at 2: The Royalty of Riverside; see the residences of past New York social circuit members and charming Riverside Church. Meet in front of Grant's tomb on 122nd St. and Riverside Drive.

HUNGRY PEDALERS—Gourmet Bicycle Tours. 11/5 at 8:45 a.m.; "Harlem Sights & Soul." See landmarks of historic and architectural interest in Sugar Hill, Strivers Row, Hamilton Heights, and don't miss the Morris-Jumel Mansion; about twenty miles. Meet at the Maine Monument at the N.E. corner of Columbus Circle, 59th St. and C.P.W.; (595-5542 or 222-2243). Fee: $12 or $20 for two; on day of tour, $15 or $25. Buy your own soul food lunch.

MIDTOWN EAST—"The Outdoor Sculpture & Landmark Building Walking Tour;" every Sat. at 1 through Dec. Meet at the N.E. corner of E. 42nd St. and First Ave. for a comprehensive tour of 26 landmarks, well-known buildings, and sculptures. $12; call for information (348-3854).

THE NEW YORK HISTORICAL SOCIETY—11/6 at 2; "Murray Hill: Elegant Enclave." Meet in front of B. Altman & Co., Fifth Ave. and 34th St. for a tour of this historic district, with stops at the Morgan Library, J.P. Morgan's former residence, Morgan's Hotel, Malvina Hoffman's Studio, Sniffen Court, the Union League Club and the Church of the Incarnation; $10. Call 873-0125 to reserve.

CARNEGIE HALL—40-minute tours of the recently refurbished and restored concert hall, including discussion of artifacts, history, anecdotes, behind-the-scenes notes, and a 20-minute film narrated by Isaac Stern. Every Tuesday and Thursday at 11:30 a.m., 2, and 3. $6, seniors and students $5; $3 for children under 12 with an adult; tickets at the Tour window, 154 W. 57th St. (903-9790).

BROOKLYN BIRD CLUB—11/6, Prospect Park. Call 718-648-1684 to register; carpool $2.

LOOK FOR WILD FOODS—Free walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries, butternuts, chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 11/2, Central Park. 11/6, Kissena Park, Queens. Free.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): Every Sun. at 1, a Wetlands walk; $2. 11/5 at 10:30; "Botanical Safari." Join naturalist Joe Spano for an in-depth look at Alley Pond Park's vegetation. Take a field guide and hand lense. 11/6 at 1;"Salt Marsh Ecology Walk." Learn about the environmental importance of the salt marsh in this trek through Alley Creek . . .Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433): Sat. and Sun. at 1, through mid-November, walks highlighting seasonal flowerings and attractions; free . . . Wave Hill, 675 W. 252 St., Bronx (212-549-3200). A greenhouse-and-garden walk, every Sun. at 2:15; free.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily, 10:15 a.m.–4:30, from the main lobby; $5. Note: when a stage show is scheduled, some tours are canceled; phone to confirm (246-4600, ext. 279).

URBAN PARK RANGERS—Walks and workshops, most of them free. Call borough offices for the weekend line-up: Bronx: 548-7070 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3080; Queens: 718-699-4204; Staten Island: 718-816-5456.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes.

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, New Jersey (201-935-8111). 11/6 at 1: vs. Dallas. $18, $21.

HOCKEY— Islanders, Nassau Veterans Memorial Coliseum, Uniondale, Long Island (516-794-4100). 11/5 at 7:05: vs. Washington; 11/8 at 8:05: vs. New York Rangers. $10–$28 . . . **New Jersey Devils,** Byrne Arena, E. Rutherford, New Jersey. (201-935-6050). 11/3 at 7:45: vs. Winnipeg; 11/6 at 7:45: vs. New York Rangers. $12–$20.

STEPS—New York City Marathon, 11/6 at 10:30 a.m. Over 23,000 runners of all ages and paces are expected to participate in this 26.2-mile race, which begins on the Staten Island side of the Verrazano Narrows Bridge. Runners will go through all five boroughs and end in Central Park, by Tavern on the Green. 860-4455.

HORSE RACING—Aqueduct Fall Meeting through 12/31 (718-641-4700). Daily except Tue.; post time at 12:30. $2.00, Grandstand; $5, Clubhouse. Featured: 11/2, Damon Runyon (NYB); 11/5, Stuvesant Hdcp.; 11/5, Miss Grillo; 11/6, Pilgrim; 11/7, East View (NYB); 11/8, Knickerbocker Hdcp.

BASKETBALL—Knicks, Madison Square Garden (563-8000). 11/8 at 8: vs. Chicago. $10–$25 . . . **New Jersey Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). 11/4 at 7:30: vs. Atlanta; 11/5 at 7:30: vs. New York; 11/8 at 7:30: vs. Washington. $6–18.

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CHILDREN

BIG APPLE CIRCUS—The Big Apple Circus Meets the Monkey King. Joining the show this year is the Nanjing Acrobatic Troupe from China. East meets West in a mystical spot where horses and sea lions play alongside dragons and dancing lions. 10/27–1/2. 11/2, 3 at 7:30; 11/5, 6 at 12:30 and 4; 11/9 at 7:30. Trump Tent at Damrosch Park, Lincoln Center, 65th St. and Amsterdam Ave. (391-0767). $10–$50.

RE-CREATING RADIO—A workshop where children ages 7–14, will explore the "Golden Days" of radio. Various types of radio drama will be introduced during this series. 11/5: Western. Workshops are from 10 a.m.–11:30 a.m. The Museum of Broadcasting, 1 E. 53rd St. (752-4690). Adults, $3; children, $2, advance tickets recommended.

LITTLE PEOPLE'S THEATRE COMPANY—*Cinderella* and *Goldilocks and the Three Bears* will be performed every Sat. and Sun., through 11/20, at 1:30 and 3 respectively. The Courtyard Playhouse, 39 Grove St. (765-9540). $6, reserve.

EEYORE'S—Ann M. Martin, the author of the *Baby-Sitters Club* books will meet her fans. 11/6 at 1: Broadway at 79th St. (362-0634); 11/6 at 3: 25 E. 83rd St. (988-3404). Free.

THE SECRET GARDEN—Theaterworks presents a musical based on the classic by Frances Hodgson Burnett. 11/5, 6 at 12:30. Promenade Theater, Broadway at 76th St. (677-5959). $10, $14.

NEW STAGINGS FOR YOUTH—The Odyssey, a musical adaptation of Homer's classic. 11/6, 13, 20, 27 at 2. The Open Eye's Theater, Henry Lindenbaum Center, 270 W. 89th St. (769-4143). $6, $8.

CHILD'S PLAY—Actors transform stories and poems written by children into live theatre. 11/6 at 1 and 3. Third Street Music School Settlement, 235 E. 11th St. (777-3240). $2.50; adults $5. Reserve.

FILMS—*Calamity Jane.* Carol Burnett plays a sharpshooting tomboy in the Old West. 11/5 at 12:30 and 3. Museum of Broadcasting, 1 East 53rd St. (752-7684). Children, $2; adults, $4 . . . **The Picture Train,** an eight-week Asian/American series for all ages. 11/2 at 4; 11/5 at 2:30: *YoYo Man; The Ching Family; Blue Like an Orange.* Through 11/26. Chatham Square Branch of the Public Library, 33 E. Broadway. Free . . . **African Folk Tales,** a series of rarely seen films for ages 2–8. 11/5 at 11 a.m.: *Anansi the Spider; The Magic Tree; The Dancing Lion.* Collective for Living Cinema, 41 White St. (925-2111). $1; adults, $2.

WALLABY'S RAINBOW CIRCUS—The character Reggie discovers she wants to be a circus performer, but doesn't know how to go about it. There's also a live on-stage rock band. Every Sat. and Sun. at 3:30, through 6/89. Truck & Warehouse Theater, 79 East 4th St. (254-5060). $3.50; adults $5.

PUPPET PLAYHOUSE—The Great American Teddy Bear Fashion Show. 11/5, 6, at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 East 90th St. (369-8819). $3, reserve.

SATURDAY CHILDREN'S THEATRE—Live entertainment for ages 3 and up. 11/5 at 11 a.m. and 1: *Zorongo Flamenco.* The traditional dance of Spain is introduced to children. Borough of Manhattan Community College, 199 Chambers St. (618-1980). $5.

THE MAGIC FISHBONE—A musical based on a story written by Charles Dickens. Every Sat. through 11/19, at 1 and 3:30; Sun. 11/20 at 3:30 only. Hartly House Theatre, 413 W. 46th St. (666-1716). $5, reserve.

BOOKS OF WONDER—Three stories will be read, all ages invited. 11/6 at 11:30 a.m. 464 Hudson St. (989-3270). Free . . . Hilary Knight, creator of *Eloise,* will introduce his latest effort, *Side by Side: Poems to Read Together.* 11/5 at noon. 132 Seventh Ave. (989-3270). Free.

IT'S TOUGH TO MAKE A NICKEL—A musical depicting the lives of children on the Lower East Side at the turn-of-the-century. Every Sunday starting 11/6 at 1. $5–$7 . . . **Family Matters: An immigrant Memoir.** A dramatization of the Scheinberg family, who lived on the Lower East Side in 1910. Every Sunday at 3. Lower East Side Tenement Museum, 97 Orchard St. (431-0233). $5–$10.

13TH STREET REPERTORY COMPANY—*The Beast,* A musical based on *Beauty and the Beast.* Every Sat. starting 11/5, at 1 and 3 . . . *The Rose That Refused to Bloom.* Every Sun. starting 11/6, at 1 and 3. 50 W. 13th St. (675-6677). $4.

PETER AND THE WOLF/THE FROG PRINCE—The famous fairy tales are told with life-sized marionettes and are accompanied by music. Every Sun. at 1 and 3. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). Children, $3.75; adults, $4 (reserve).

CLAY PIT PONDS—End of Carlin St. off Sharrotts Rd., Charleston, S.I. (718-967-1976). Fri. 11/4 at 10 a.m.; Mon. 11/7 at 10 a.m.: "Parent-Tot Nature Program"—Toddlers, ages 3–4, and their parents can learn to appreciate nature with naturalist Gert Coleman. Free (advance registration).

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 11/5 at 3: Time Machines. Go back in time making medieval clocks with the Castle's Time Keeper. Free, reserve . . . **The Dairy:** 64th St., mid-Park (397-3165). 11/6, 1:30–3. Fashionable Fall Wear. Create your own clothing using the batik method. Bring a 100% cotton t-shirt. Free.

MUSEUM OF THE CITY OF NEW YORK—A Child's View—Artwork by New York City schoolchildren, through 11/13. **City Play**—Traces the impact of play activities in New York City by incorporating and transforming the environment; photographs of outdoor activities are presented against a backdrop of a typical block, with a stoop, fire hydrant, lamppost, manhole covers, and a corner store. Also featured are an urban clubhouse made from urban debris and a variety of antique toys including stoop toys, a W. W. I toy bi-plane, a 1930s pushmobile, marbles, and skelly caps. In addition, video installations are presented with historical footage of children in motion on New York City streets; through 2/12/89. All events at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5, Sun. and holidays, 1–5. Free with admission; adults, $3; children, $1; families, $5.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904).Exhibits: **"To Walk in two Worlds."**—The culture of the American Indian. Explore such settings as the longhouse and teepee, as well as a modern setting . . . **"Nature Area."** Learn about the small animals and plants that live in the woodland pond. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet Gor-don, the talking robot, program a rock video, find out if you can recognize your own voice, and watch a show with 32 video projectors.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (769-5650). "Naturemax Theater"—See two films on New York City's largest indoor movie screen. Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, 3:30, and 4:30: Behold Hawaii and Dance of Life, the culture of Indonesia. $3.50; $1.75, children (per film); double features shown Fri. and Sat. at 6 p.m. and 7:30 p.m. $5.50; $3, children. Admission: $3.50; children, $1.50.

NEW YORK BOTANICAL GARDEN—Southern Blvd. and 200th St. (220-8700), Bronx. Through 1991: "From Seeds to Cereal." Where cereal comes from and how it is grown. $2.50, adults; $1.25, children. Garden hours Tues.–Sun. 10 a.m.–4.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 232). Movies for young viewers and their families. 11/5 at 3: *The Frog Prince.* $1; Adults, $3. Register, reserve.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 11/5 at 11 a.m.; 11/6 at 1: **Bubble Your Pleasure, Bubble Your Fun.** Analyze the chemical and physical properties of the bubble. Ages 6–8. $10. Current exhibits: "Seeing the Light," a journey into the world of color and light; "Feedback," an amazing look at the principles and effects of self-sensing machines; "Realm of the Atom," an explanation of the public quantum theory; "Structures," a look at how natural forces support structures. "Biology," the invisible world up close.Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 11/8 at 2: Sing-a-long with Tony Soll. Reserve. Hours: Wed.-Fri., 1–4; also, Sat.–Sun., holidays, 11 a.m.–5. $2.

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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with live jazz. 11/2: Enrico Granafei Quartet. 11/3: Leni Stern Quartet. 11/4, 5: Mel Lewis Sextet. 11/6: Sheila Cooper Trio. 11/7: Adela Dalto Trio. 11/8: Sharon Freeman Trio. Sets Mon.–Sat. at 9, 10:30 and midnight, Sun. at 6, 7:30, and 9. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 11/6: Angela Bofill. 11/7: "C'Est What?!" 11/8–13: Joe Williams. "After Hours ..." the Justin Robinson Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 11/4, 5: An Evening with Sonny Rollins. 11/7: Quartet West featuring Charlie Haden, Ernie Watts, Alan Broadbent, and Larance Marable. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). 11/2–5: Pianist Jack Wilson with Peter Washington on bass. 11/6: The Danny Moore Trio with John Hicks and Santo DeBriano. 11/7–12: George Coleman Trio with pianist Harold Mabern and Jamil Nasser on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 11/2: Nancy Marano and Eddie Monteiro. 11/3: Warren Vache Trio. 11/4, 5: Sandy Stewart & Sons. 11/7: The Widespread Jazz Orchestra. 11/8: Mike Le Donne Trio. Mon.–Thu. 8–midnight, Fri.–Sat. 9:30–1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 11/6: Lester Bowie Quintet. 11/7: "Big" Nick Nicholas Quartet. 11/8–20: Duke Ellington Spacemen with Clark Tery, Jimmy Hamiltin, Norris Turney, and Aaron Bell. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 11/3: Comedy night with rough Theatre, Andy Engel, E.G. Terry, Debby Reiser, and Kergan and Jones. 11/5: The Erinoids. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 11/6: Susannah McCorkle. 11/7: Les Paul Trio. 11/8–13: Shirley Horn. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FLUTIES—89 South St., Pier 17, South St. Seaport. (693-0777). Through 11/5: Thu. and Sat. from 9–1 a.m., Fri. 8–midnight: Jazz-clarinetist Rick Hardeman and his Quartet play mainstream and swing classics. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 11/2–6: George Cables with Frank Morgan; 11/7: Dick Hyman and Ruby Braff; 11/8–13: Harold Nicholas with Mike Renzi and Earl May. Sets Mon.–Sat. at 9:30 and 11, Sun. at 7 and 8:30. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 11/2: Andy Laverne. 11/3: Pete Malinverni. 11/4, 5: Pete Malinverni Trio. 11/6: Lynn Bernstein Duo. 11/8, 9: Bill Mays. **Upstairs:** 11/4 at 8: "One Man Band" with James Lecesne; followed by Jimmy Miller at 10, and Paul Saindon at 11:45. 11/5 at 8: Ellen Germaine; followed by Cabaret with Tina Fabrique and Rita Jackson at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. 11/2–5: Pianist Kenny Baron. 11/6, 7: Pianist Harry Connick, Jr. 11/8–12: Pianist Roland Hanna with Richard Davis on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 11/2: Gretchen Langheld. 11/3: Chico Hamilton and Euphoria. 11/4: Bosho. 11/5: Tirez Tirez. 11/6: Soldier String Quartet; Bum Bum Boom. 11/7: Foreign Legion. 11/8: Go Betweens. **No credit cards.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 11/12: Maureen McGovern, Tue.–Sat. at 9 and 11. Closed Sun. **AE, DC, MC, V.**

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.–Tue. from 9–midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8–midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9–midnight, Fri.–Sat. from 9:30–12:30 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Balaban and Cats Dixieland. Fri.: Terry Waldo and the Gotham City Jazz Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 11/3: Joe Walsh. 11/4: King Diamond. 11/5: Living Colour; Royal Crescent Mob. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 11/2: Blake. 11/3: Benny and the Bashers. 11/4: Bobbie Bandiera and the Asbury Park All-Stars. 11/5: Gary Silver with the American Band. 11/6: Precious Time. 11/7: Skelton Crew with Tommy Zioncheck of Blue Oyster Cult. 11/8: Another Colour. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 11/6: Jim Hall Quartet. 11/7: Gil Evans Orchestra. 11/8–13: Ron Carter Quintet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 11/3–5: The Dells. 11/10–12: "Trammp." Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 11/19, Wed.–Fri. at 9, Sat. at 9 and 11: The Jimmy James Show. 11/7 at 9: Salsa Meets Jazz with Willie Colon and his Orchestra, Grupo Niche and guest soloist David "Fathead" Newman. **Terrance:** Through 11/6: Jay Leonhart Duo. 11/7: Gail Wynters with Herman Foster and Jay Leonhart. 11/8–20: Pianist Brooks Kerr with Bob Field on bass. Sun.–Thu. from 10–2 a.m., Fri.–Sat. to 3 a.m.**Comedy Stop at the Top** (982-9292). 10/28, 29: Noo Yawk Tawk - improvisational comedy troup; Randy Credico. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 11/6: The Teddy Edwards Quartet. 11/7: Mel Lewis and the Jazz Orchestra. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 11/2, 3: The Clyde Criner Quartet. 11/4: Bruce Purse and the Pocketbook Orchestra. 11/5: The Brian Lynch Quartet. 11/6: Streams with Billy Drewes, Ratzo Harris, Phil Raskins and Bruce Arnold. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set on Fri. and Sat. at 1 a.m. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). Jazz, Tue.–Sun. from 9. 11/2–6: Dakota Staton. 11/7: "Comedy Out of Control" with Steve Solis, Jedda Jones and others. 11/8: Mary Cherney Quintet. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 11/5: Guitarist Gary Sargent with Ruby Braff and Michael Moore on bass. 11/6: Guitarist Gene Bertoncini with Michael Moore on bass. 11/7–12: Pianist Ronnie Mathews with Ray Drummond on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 11/2: Delbert McClinton; Roomful of Blues. 11/3: Irma Thomas; Katie Wester. 11/4: Irma Thomas; Young Neal and the Vipers. 11/5: Delbert McClinton and the Wild Cards. 11/7: Mitch Ryder and the Fairlanes. Also **The Lone Star Cafe Roadhouse, 240 W. 52nd St.** (245-2950). 11/2: The Nuff Brothers. 11/3: Jeff Kent's Blues Jam. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 11/3–6: Comedian Jake Johanssen. 11/8–13: Comedienne Rita Rudner. Tue.–Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Tue.–Thu., Sun. at 9:30, Sat. at 7: All-Star Comedy Show. **AE, MC, V.**

CHINA CHALET—47 Broadway (943-4380). 11/2: "Comedy Break in the Wall Street Week" with hosts Tim "Andre" Davis and Eddie Stanley featuring Angelo Lozada, Lucy Mannix, Donna Moran, Shecky Beagleman and Garry Lee Wright. Showtime 7 p.m. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 11/6: Comedians Joe DeLion, Susan Jeremy, Barry Weinbraub, Al Romero, Mike Eagan and Danny Curtis. 11/7–13: Ron Shock, Andy Wayne, Eddie Feldman, Steve Rizzo, Scott Bruce, Danny Curtis and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 11/2: Comedian Terry Day and magician Imam. 11/3: Terry Day and magician Torkova. 11/4, 5: Comedian Mal Cross and magician Peter Snow. 11/8: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 11/6: Jonathon Katz, Ray Romano, Bob Shaw, and Jon Stewart. 11/8–13: Lou Dimaggio, Sam Greenfield, Angela Scott, Jack Simmons. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.–Wed. 5–1 a.m., Thu. to 3 a.m., Fri. 5–4 a.m., Sat. 9–4 a.m. **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thu. 7–midnight, Fri.–Sat. from 8. **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 11/2: Kimati Dinizulu and the Kotoko Society. 11/3: Sister Carol and Shelly Thunder. 11/4: John King. 11/9, 10: The Wailers. **AE, CB, DC, MC, V.**

CABARET

ALCAZAR DE PARIS—234 W. 43rd St. (840-9500). Paris comes to Broadway with France's most popular cabaret dinner show, a non-stop high-kicking musical revue directed and choreographed by Larry Vickers. Shows Mon.–Sat. at 9. **AE, MC, V.**

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Blossom Dearie. 11/2–12, Tue.–Wed. at 9, Thu.–Sat. at 9 and 11: Karen Akers. **AE, MC, V.**

DANNY'S SKYLIGHT ROOM—at the Grand Sea Palace, 346 W. 46th St. (265-8133). 11/2, 3 at 9,11/4,5 at 8:30 and 11: *Everything the Traffic Will Allow,* musical revue by Denis Markell and Douglas Bernstein. **AE, DC, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 11/2: Gregg McCord; Rita Ashdale. 11/3: Critical Condition - comedy; John McLaughlin. 11/4: Cindy Soltoff; 'It's Not Just Comedy ...." 11/5: Bill Lindner; "It's Not Just Comedy ..."11/6: Teri Coyne; Robert Tate. 11/7: Stars of Tomorrow Contest. 11/8: Dog Eat Dog - musical revue; Cindy Soltoff. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 11/2, 9: Sally-Jane Heit; Mr. Ruby Rims. 11/3, 10: Sally Mayes; Michael McQuary is Matinee Idol. 11/4, 11: Vicki Stuart; Nancy Timpanaro. 11/5: Michelle Bautier; Lois Sage. 11/6: Merle Louise. 11/7: Sue Ann Gershenson. 11/8: Greta. Shows at 8:30 and 11. **No credit cards.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 11/2: Barbara Silberman with pianist Robert Marks. 11/3: Estelle Reiner with pianist John Campbell and Jay Anderson on bass. 11/4: Janet Savage with the David Leonhart Duo. 11/5: Judy Kreston and David Lahm. 11/7: Arthur Siegel. **AE, CB, DC, MC, V.**

JASON'S PARK ROYAL—23 W. 73rd St. (874-8091). Through 11/13: *Get Happy! The Music of Harold Arlen,* a new revue starring Denise Lor, Herb Downer, Joseph Neal, and Vanessa Shaw. Shows Tue.–Thu. at 8, Fri.–Sat. at 8 and 10, Sun. at 5 and 8. **AE, CB, DC, MC, V.**

LESLIE'S—117 W. 58th St. (765-1427). Italian restaurant. 11/2, 9: 6-2-5, vocal trio. 11/4, 5: Singer Marilyn Volpe. Shows at 9 p.m. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 11/12: Andrea Marcovicci sings *Love Songs From the Theatre*, Tue.–Thu. at 9:15, Fri.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeiffero plays every Tue.–Sat. from 9:30. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **The Cafe Carlyle:** Through 12/31, Tue.–Sat. at 10 and midnight: Bobby Short returns for the season. **Bemelmans Bar:** Through 12/31: Jazz-pianist Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Shelly Peiken plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Group. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Through 11/19: Jazz pianist Larry Vuckovich, Mon.–Sat. 5–9, followed by the Helcio Milito Trio, Tue.–Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine to the Edward Tone Trio, Tue.–Sat., 7:30–11:30. **Oak Room:** Pianist-composer Irving Fields, Tue.–Sat. from 7–9; jazz-pianist Lenore Raphael plays Sun. and Mon. from 6:30–10:30, followed by singer-pianist Ann Hampton Callaway, Tue.–Sat. at 10, 11 and midnight. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.-–Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with pianist Bullumba, nightly from 7:30–midnight. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 11/2: Sherwood & Snider; Adrienne Tolsch. 11/3: Leola Harlow; Keely Ebsary. 11/4: Maggie Soboil. 11/5: *Damned If You Don't* - musical revue; People with Aids Theater Workshop. 11/6: Susan Borofsky; Rian Keating. 11/7: Gene Sager and Lillian Graff; Catye Thorpe. 11/8: Liz Bayer; Sheena. **No credit cards.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra every Mon.–Sat. from 6. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed. and Sat. from 8, Clint Hayes takes over on Tue., Thu. and Fri. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Dan Riddle. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Singer-pianist Richard Currier plays every Tue.–Fri. from 9–1 a.m. and Bryon Sommers takes over Sat.–Mon. from 9–1 a.m. A medley of pianist play from 5–9 nightly. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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RADIO

HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Nov. 2

3:00/WNCN—Haydn: Cto. for Trumpet in E-Flat; **Verdi:** *Aida:* "Grand March" and "Ballet Music."

WNYC—Bernstein: *Dybbuk:* Suite No. 2; **Schickele:** Qt. for Clarinet, Violin, Cello, and Piano.

WQXR-AM/FM—Janacek: *Lach Dances.*

WQXR-AM/FM—Falla: *Nights in the Gardens of Spain;* **Avison:** Cto. Grosso No. 1 in A.

5:00/WQXR-AM/FM—Francaix: *Die Meistersinger:* Suite from Act III.

6:00/WNCN—Enesco: Roumanian Rhapsody in A, Op. 11, No. 1; **Griffes:** *Three Tone Pictures:* Op. 5.

WNYC—Los Angeles Philharmonic. Andre Previn and Witold Lutoslwaski, conductors; flutist Anne Diener Giles. **Lutoslawski:** *Chain 3;* Cto. for Orch.; **Mozart:** Flute Cto. in D; **Brahms:** Variations on a Theme by Haydn.

8:05/WQXR-AM/FM—Stravinsky: *Pulcinella;* Suite No. 2.

9:00/WNCN—Tchaikovsky: Sym. No. 5 in e, Op. 64; **Seixas:** Harpsichord Works.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., Nov. 3

3:00/WNCN—Bach: Orchestral Suite No. 4 in D.

WNYC—Poulenc: Capriccio; *L'embarquement pour Cythere.*

4:00/WNCN—Chopin: Nocturne in E-Flat, Op. 9, No. 2; **Albinoni:** Cto. for Strings and Continuo in B-Flat, Op. 2, No. 3.

WQXR-AM/FM—Copland: *Rodeo;* **Rachmaninoff:** Symphonic Dances, Dance No. 3.

5:00/WNCN—Offenbach: *La Belle Hélène:* Ov.; **Pergolesi:** Cto. for 2 Harpsichords and Strings in C.

WQXR-AM/FM—Haydn: Divertimento in d; **Marcello:** Guitar Cto. in d.

7:00/WNCN—Rodrigo: *Concierto de Aranjuez;* **Sibelius:** *Scènes historiques*, Op. 25.

WNYC—"Chamber Music Society of Lincoln Center." Featuring oboist Maurice Bourgue and clarinetist David Singer. **Haydn:** Chansons et Danses for Flute, Oboe, Two Clarinets, Two Bassoons, and Horn, Op. 50; **Schumann:** Piano Trio No. 1 in d, Op. 63.

8:05/WQXR-AM/FM—Beethoven: Sym. No. 6 in F, "Pastoral."

Fri., Nov. 4

3:00/WNCN—Bach: Orchestral Suite No. 2 in b; **Boccherini:** Qnt. in f, Op. 42, No. 1.

WNYC—Schoenberg: 3 Piano Pieces Op. 11; **Kahn:** String Qt., Op. 13; **Diamond:** Sym. No. 4.

WQXR-AM/FM—Mozart: *Les Petits Riens.*

4:00/WNCN—Debussy: *Plus que lente;* **Auber:** *Grand Pas Classique.*

WQXR-AM/FM—Grieg: ""Holberg" Suite; **Handel:** Cto. in B-Flat for 2 Lutes, Strings, and Recorders.

5:00/WNCN—Liszt: *Mephisto Waltz*: No. 1; **Verdi:** *Aida:* Ov.

7:00/WNCN—Liszt: *Les Preludes;* Thomson: *Nine Etudes,* Nos. 7–9.

WNYC—"High Performance." Baroque Masters.

8:05/WQXR-AM/FM—Vivaldi: *The Four Seasons:* "Autumn"; **Tchaikovsky:** Violin Cto. in D.

9:00/WNCN—Beethoven: Cto. for Piano No. 4 in G, Op. 58; **Nepamucceno:** Qt. No. 3 in d, "Brazilian."

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; pianist Annie Fischer. **Stravinsky:** Sym. in 3 Movements; **Mozart:** Piano Cto. No. 27 in B-Flat; **R. Strauss:** *Death and Transfiguration,* Op. 24.

Sat., Nov. 5

10:00 a.m./WNCN—Bach: Cto. for Harpsichord No. 1 in d; **Rossini:** Sonata for Strings No. 6 in D.

WNYC—Haydn: Cello Cto. in C; **Beethoven:** Sym. No. 4.

10:04 a.m./WQXR-AM/FM—Vivaldi: Cto. in F for 2 Horns; **Beethoven:** 14 Variations on an Origianl Theme, Op. 44.

11:00 a.m./WNCN—Tchaikovsky: *1812 Overture,* Op. 49; **Chopin:** Nocturne in D-Flat, Op. 27, No. 2.

11:04 a.m./WQXR-AM/FM—Sibelius: *Tapiola;* **Diabelli:** Guitar Sonata in F.

11:05 a.m./WNYC—Chopin: Scherzos; **Tchaikovsky:** Serenade melancolique; Valse scherzo.

12:00/WNCN—Beethoven: Sonata for Piano No. 21 in C, Op. 53, "Waldstein"; **Abel:** Cto. for Piano in G, Op. 11, No. 5.

12:04/WQXR-AM/FM—Bach: Suite No. 4 in D; **Dvorak:** 4 Romantic Pieces.

12:10/WNYC—Janacek: String Qt. No. 1; **Prokofiev:** *Romeo and Juliet:* Suite No. 2.

2:00/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Puccini:** *La Boheme* (Reaux, Daniels, Hadley, Orch. of the National Academy of Saint Cecilia/Bernstein).

3:00/WNCN—Bach: Brandenburg Cto. No. 2 in F.

WQXR-AM/FM—Vaughan Williams: "Norfolk" Rhapsody No. 1 in e; **Haydn:** Cello Cto. in c.

5:00/WNCN—Handel: *Water Music:* "Air" and "Hornpipe"; **Stanley:** Voluntary No. 5 in D.

6:00/WQXR-AM/FM—Debussy: *Jeux;* **Chopin:** Polonaise No. 3 in A, Op. 40 No. 1, "Military."

7:00/WNCN—Bach: Orchestral Suite No. 3 in D; **Beethoven:** Qt. in F, Op. 14, No. 1.

8:04/WQXR-AM/FM—The Cleveland orchestra. David Zinman, conductor; violinist Cho-Liang Lin. **Adams:** *The Chairman Dances;* **Prokofiev:** Violin Cto. No. 2 in g, Op. 63; **Dvorak:** Sym. No. 7 in d, Op. 70.

9:00/WNCN—Brahms: Sym. No. 2 in D, Op. 73; **Bach:** "Chromatic" Fantasy and Fugue in d.

WQXR-AM/FM—Schubert: Sym. No. 6 in C; **Chopin:** Piano Sonata No. 2 in B-Flat, Op. 35.

Sun., Nov. 6

10:00 a.m./WNCN—"Classic Guitar." **Albéniz:** *Tango;* **Arnold:** Serenade for Guitar and String Orch.

WNYC—Mozart: String Qt. No. 10; **Dvorak:** Sym. No. 9.

11:00 a.m./WNCN—Beethoven: Sonata for Piano No. 8 in c, Op. 13, "Pathetique"; **Hofstetter:** Qt. in F, Op. 3, No. 5, "Serenade."

12:00/WNCN—Janácek: Sinfonietta; **Gade:** Novelettes for Violin, Cello, and Piano, Op. 29.

1:00/WNCN—Chicago Symphony Orchestra. Michael Tilson Thomas, conductor. **Beethoven:** "Leonore" Ov., No. 3, Op. 72; **Ives:** Sym. No. 3, "The Camp Meeting"; **Rachmaninoff:** Sym. No. 2 in e, Op. 27.

WQXR-AM/FM—Beethoven: Sym. No. 2; **Tchaikovsky:** *The Months:* "May," "June," "November," and "January."

3:04/WQXR-AM/FM—New York Philharmonic. Felix Kruglikov, conductor; pianist Alexander Toradze. **Schnittke:** *Kein Midsommernacht's Traume;* **Prokofiev:** Piano Cto. No. 2 in g, Op. 61; **Shostakovich:** Sym. No. 5, Op. 47.

5:00/WNYC—Wagner: *Der Ring des Nibelungen:* "Das Rheingold."

6:00/WNCN—Rossini: *Siege of Corinth:* Ov.; **Bach:** Capriccio on the Departure of His Beloved Brother in B-Flat.

8:00/WNCN—Beethoven: Qt. No. 11 in f, Op. 95; **Respighi:** *Ancient Airs and Dances,* Suite No. 2.

8:04/WQXR-AM/FM—"Metropolitan Life Opera House." **R. Strauss:** *Der Rosenkavalier* (Crespin, Minton, Pavarotti, Vienna Philharmonic Orch./Solti).

Mon., Nov. 7

3:00/WNCN—Brahms: Sonata for Violin and Piano in E-Flat, Op. 120, No. 2; **Bocherini:** Cto. for Flute in D, Op. 27.

WQXR-AM/FM—Dvorak: "American" Suite.

4:00/WNCN—Mendelssohn: "Hebrides" Ov., Op. 26, "Fingal's Cave"; **Haydn:** Sonata for Piano No. 50 in D.

WQXR-AM/FM—Tchaikovsky: Variations on a Rococo Theme, Op. 33; **Mozart:** Three Marches.

5:00/WNCN—R. Strauss: *Salome:* Op. 54, "The Dance of the Seven Veils"; **Telemann:** *Air.*

WQXR-AM/FM—Saint-Saëns: Scherzo, Op. 37; **Telemann:** Violin Cto. No. 4 in E.

6:00/WNCN—Mouret: *Sinfonies de Fanfare*; **Scriabin:** Symphonic Poem in d.

7:00/WNYC—Saint Louis Symphony Orchestra. Leonard Slatkin, conductor; pianist Emanuel Ax. **Wilson:** *Lumina;* **Beethoven:** Piano Cto. No. 1 in C; **Tchaikovsky:** Sym. No. 5 in e, Op. 64.

8:05/WQXR-AM/FM—Gliere: Sym. No. 2.

9:00/WNCN—Mendelssohn: Sym. No. 4 in A, Op. 90, "Italian."

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Helmuth Rilling, conductor. **Bach:** Orchestral Suite No. 3 in *D*; Mass in *G*; *Motet*: "Singet dem Herrn ein neues Lied; Magnificat in D.

Tue., Nov. 8

3:00/WNCN—Haydn: Sym. No. 94 in G, "Surprise"; **Rossini:** Sonata for Strings No. 5 in E-Flat.

WQXR-AM/FM—Haydn: Violin Cto. No. 4 in G.

4:00/WNCN—Chopin: Polonaise in A-Flat, Op. 53, "Heroic"; **Sarasate:** *Romanza Audaluza.*

WQXR-AM/FM—Prokofiev: "Lieutenant Kiji" Suite; **Elgar:** Introduction and Allegro for Strings.

5:00/WQXR-AM/FM—Schubert: March No. 2 in b; **Mendelssohn:** "Calm Sea and Prosperous Voyage" Ov.

6:00/WNCN—Suppé: "Light Cavalry" Ov.; **Vivaldi:** Sinfonia for Strings and Continuo in b, "al Santo Sepolcro."

WNYC—"Netherlands Concert Hall 1988." Riccardo Chailly, conductor; pianist Rian de Waal. **Puccini:** Capriccio Sinfonico; **Liszt:** Piano Cto. No. 2 in A.

8:05/WQXR-AM/FM—Bax: Three Pieces for Small Orch.: "Irish Landscape"; Sym. No. 1 in E-Flat.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Charles Dutoit, conductor.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Sergiu Comissiona, conductor. **Mendelssohn:** *A Midsummer Night's Dream:* "Incidental Music"; **Mozart:** *La Nozze di Figaro:* "Deh Vieni non tardar"; *Cosi fan tutti:* Excerpts.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

COMPILED BY JENNIFER SEABURY

Weekdays, NOVEMBER 2–4 and NOVEMBER 7–8

2 **WCBS** 975-4321
4 **WNBC** 664-4444
5 **WNYW** 535-1000
7 **WABC** 887-7777
9 **WWOR** (201) 330-2153
11 **WPIX** 949-1100
13 **WNET** 560-2000
21 **WLIW** (516) 454-8866
31 **WNYC** 669-7800
H **HBO** 512-1208
M **CINEMAX** 512-1208
N **UPTOWN** 304-3000
S **SHOWTIME** 708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 *Business This Morning*
4 News
5 *Plastic Man*
7 *World News*
9 *Snorks*
11 Wed.: *Open Mind* Public Affairs.
Thu.: *Aprenda Ingles*
Fri.: *Watch on Washington*
Mon.: *Insight*
Tue.: *Tom and Jerry*
13 *New Jersey Network News* (except Mon.)
Mon.: *Currents*
M Fri.: **Movie:** *Crime and Punishment*
S Thu.: *Getting Even: A Wimp's Revenge*
Tue.: **Movie:** *Maid to Order*

6:05 a.m.
M Thu.: **Movie:** *Abandon Ship*

6:30 a.m.
2 4 News
5 *Popeye*
9 *Popeye*
11 *Tom and Jerry*
13 *MacNeil/Lehrer* (except Mon.)
Mon.:.*Growing a Business*
H Fri.: *First Offender*
Mon.: *Wild Seas, Wild Seals*
Tue.: *Journey to the Center of the Earth*
M Wed.: *Original Max Talking Headroom Show*
Mon.: **Movie:** *Holiday*
Tue.: **Movie:** *Only Two Can Play*
S Mon.: **Movie:** *The Washington Affair*

6:45 a.m.
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Good Day New York*
7 *Good Morning America*
9 *Beverly Hills Teen*
11 *Smurfs*
13 Mon.: *All About TV*
21 *Lilias, Yoga, and You*
31 *Ohayo! New York*
H Wed.: **Movie:** *Chicken*
Thu.: *Courage*
M Wed.: **Movie:** *The Bible in the Beginning*
S Thu.: **Movie:** *Out of Time*

7:30 a.m.
9 *Jetsons*
11 *Jem*
13 *Sesame Street*
21 *Body Electric*
H Wed.: *The Adventures of Tom Sawyer*
Thu.: *Tales of Little Women*
Fri., Mon.: *The Adventures of Tom Sawyer*
Tue.: *Tales of Little Women*
M Fri.: **Movie:** *The Fall of the Roman Empire*

8:00 a.m.
9 *Gumby*
11 Wed.–Fri.: *G.I. Joe*
Mon., Tue.: *Bionic Six*
21 *Sesame Street*
H Wed.: **Movie:** *Russian Roulette*
Thu.: **Movie:** *Sweet Lorraine*
Fri.: **Movie:** *My Science Project*
Mon.: **Movie:** *The Owl and the Pussycat*
Tue.: **Movie:** *The Seventh Voyage of Sinbad*
M Thu.: **Movie:** *A Place in the Sun*
Mon.: **Movie:** *Secrets of the Bermuda Triangle*
S Wed.: **Movie:** *China Rose*
Thu.: **Movie:** *Legal Eagles*
Fri.: *Just for Kicks*
Mon.: **Movie:** *Playing for Keeps*
Tue.: **Movie:** *Out of Time*

8:30 a.m.
9 *My Little Pony*
11 Wed.–Fri.: *Bionic Six*
Mon., Tue.: *Ghostbusters*
13 *Mister Rogers*
M Tue.: **Movie:** *Amazing Grace and Chuck*
S Fri.: **Movie:** *The Deerslayer*

9:00 a.m.
2 *Superior Court*
4 *Geraldo*
5 Wed.–Fri.: *Family Medical Center*
Mon., Tue.: *I Love Lucy*
7 *Live With Regis and Kathie Lee*
9 *Care Bears*
11 *The Munsters*
13 *Sesame Street*
21 *Instructional School Service* (concludes at 3)
31 *Homestretch*

9:30 a.m.
2 *The Judge*
5 Wed.–Fri.: *Divorce Court*
9 *I Dream of Jeannie*
11 *Rhoda*
31 *Body Electric*
H Wed.: **Movie:** *Jeremiah Johnson*
Thu.: **Movie:** *Right of Way*
Tue.: **Movie:** *Police Academy 4*
M Mon.: **Movie:** *My First Time*
S Tue.: *Gleason*

9:45 a.m.
H Mon.: **Movie:** *He's My Girl*

10:00 a.m.
2 *Family Feud*
4 *Sale of the Century*
5 Wed.–Fri.: *Hour Magazine*
Mon., Tue.: *Divorce Court*
7 *Sally Jessy Raphaël*
9 *People Are Talking*
11 *Alice*
13 Wed.: *Campaign: Promises, Promises*
Thu.: *American Experience*
Fri.: *Nova*
Mon.: *Masterpiece Theatre*
Tue.: *Mystery! The Return of Sherlock Holmes*
31 Wed.: *American Interest*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
H Fri.: *Coming Attractions*
M Wed.: **Movie:** *Mickey One*
Thu.: **Movie:** *Running Out*
Fri.: **Movie:** *Tea and Sympathy*
S Wed.: **Movie:** *Going Home*
Thu.: **Movie:** *Far From the Madding Crowd*
Fri.: **Movie:** *Hurry Sundown*
Mon.: **Movie:** *Battle Circus*
Tue.: **Movie:** *The President's Analysis*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 Mon., Tue.: *Family Medical Center*
11 *Eight is Enough*
31 Wed.: *World Chronicle*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Adam Smith*
Tue.: *State of the Arts*
H Fri.: **Movie:** *Florida Straits*
M Tue.: **Movie:** *Morgan Stewart's Coming Home*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 Wed.: **Movie:** *McMillan: Fine Art of Staying Alive*
Thu.: **Movie:** *Banacek: Let's Hear It For a Living Legend*
Fri.: **Movie:** *McMillan: Terror Times Two*
Mon.: **Movie:** *McCloud: Concrete Jungle Caper*
Tue.: **Movie:** *McMillan: Have You Hear About Vanessa?*
7 *Growing Pains*
13 31 *Bill Moyers' World of Ideas*
21 *3-2-1 Contact*
H Tue.: **Movie:** *Coming Attractions*
M Mon.: **Movie:** *Baby Boom*

11:15 a.m.
H Thu.: **Movie:** *Bite The Bullet*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
11 *Carson's Classics*
13 *Learn to Read*
Mon.: *French in Action*
31 *New York City Votes*
Tue.: *Portriat of a Family*
H Wed.: *Prince's Trust All-Star Rock Concert*
Mon.: **Movie:** *Playing for Keeps*
Tue.: **Movie:** *A Little Romance*
M Wed.: **Movie:** *Enter Laughing*

NOON
2 9 News
4 *Super Password*
7 *Ryan's Hope*
11 *Harry O*
13 Wed.: *Innovation*
Thu.: *GED*
Fri.: *Rutgers Forum*
Mon.: *Inside Albany*
Tue.: *GED*
31 Wed.: *In Search of the Trojan War*
Thu.: *Upstairs, Downstairs*
Fri.: *Fueling the Future*
Mon.: *Lonesome Pine*
Tue.: *Science Is the End of Our Song*
M Thu.: **Movie:** *Lust for Life*
Fri.: **Movie:** *Jaws: The Revenge*
Tue.: **Movie:** *Westworld*
S Wed.: **Movie:** *Honky Tonk Freeway*
Mon.: **Movie:** *Master of the Game* (Part I)
Tue.: **Movie:** *Master of the Game* (Part II)

12:30
2 *Young and the Restless*
4 *Scrabble*
5 Wed.–Fri.: *All in the Family*
Mon., Tue.: *Hour Magazine*
7 *Loving*
13 Wed.: *Deutsch Direkt*
Thu.: *Buongiorno Italia*
Fri.: *Russian Language and People*
Mon.: *A Vous La France*
Tue.: *Espana Viva*
H Wed.: **Movie:** *Police Academy 4: Citizens on Patrol*
Fri.: **Movie:** *Gandhi*
S Fri.: **Movie:** *My Demon Lover*

1:00
4 *Days of Our Lives*
5 Wed.–Fri.: *Bewitched*
7 *All My Children*
9 *Cannon*
11 *Trapper John, MD*
13 Wed.: *You Can Write Anything*
Thu.: *More Books From Cover to Cover*
Fri.: *Emma and Grandpa*
Mon.: *Up Close and Natural*
Tue.: *The Big A*
31 Wed.: *Mystery!: Return of Sherlock Holmes II*
Thu.: *Hollywood Legends: Natalie Wood*
Fri.: *Kwitny Report: Kennedy Assassination*
Mon.: *Gilbert & Sullivan*
Tue.: *A Perfect Spy*
M Mon.: *Les Paul*
S Thu.: **Movie:** *The Last Ride of the Dalton Gang*

1:30
2 *Bold and the Beautiful*
5 Wed.–Fri.: *Gilligan's Island*
Mon., Tue.: *Bewitched*
13 Wed.: *Reading Rainbow*
Thu.: *Assignment: The World*
Fri.: *All Fit With Slim Goodbody*
Mon.: *All About You*
Tue.: *Well, Well, Well With Slim Goodbody*
H Thu.: *Do the Guilty Go Free?*
Mon.: *Do the Guilty Go Free?*
Tue.: **Movie:** *Right of Way*
M Wed.: **Movie:** *Date With an Angel*
Fri.: **Movie:** *The Old Dark House*
Tue.: **Movie:** *Santa Fe Trail*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Barnaby Jones*
11 *Best Talk in Town*
13 *Madeleine Cooks*
31 Wed.: *Dancer*
Thu.: *Bradshaw On: The Family*
Tue.: *Hollywood Legends: Marilyn Monroe*
H Wed.: **Movie:** *The Far Country*
M Thu.: **Movie:** *The Gun That Won the West*
Mon.: **Movie:** *Junior Miss*
S Wed.: **Movie:** *The President's Analyst*
Fri.: **Movie:** *Dancers*

2:30
5 *Woody Woodpecker*
11 *Tom & Jerry*
13 *Julia Child & Company*
31 Fri.: *Great Upset of '48*
H Thu.: **Movie:** *The Seventh Voyage of Sinbad*
Mon.: **Movie:** *Russian Roulette*
S Mon.: **Movie:** *The Washington Affair*
Tue.: **Movie:** *Father's Little Dividend*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Alvin*
7 *General Hospital*
9 *Sweethearts*
11 Wed.–Fri.: *Ghostbusters*
Mon., Tue.: *Yogi Bear*
13 *Frugal Gourmet*

㉑ *Mister Rogers Neighborhood*
㉛ Wed., Thu., Fri.: *New York City Votes 1988*
Mon.: *All About TV*
Tue.: *This Old House*
🅜 Fri.: **Movie:** *Texas*

3:30
❺ *Double Dare*
❾ *Dating Game*
⓫ Wed.–Fri.: *Yogi Bear*
Mon., Tue.: *G.I. Joe*
⓭ ㉑ *Sesame Street*
㉛ *Video Music Box*
🅗 Tue.: *Every Time We Say Goodbye*
🅜 Wed.: **Movie:** *Only Two Can Play*
Thu.: **Movie:** *The First Time*
Mon.: **Movie:** *Pushover*
Tue.: **Movie:** *Soul Man*
🅢 Thu.: *Gleason*

4:00
❷ *On Trial*
❹ *Donahue*
❺ *Real Ghostbusters*
❼ *Oprah Winfrey Show*
❾ *Love Connection*
⓫ *C.O.P.S.*
🅗 Wed.: **Movie:** *A Little Romance*
Thu.: *Special People*
Fri.: *First Offender*
Mon.: *Wild Seas, Wild Seals*
🅢 Wed.: **Movie:** *A Man From Button Willow*
Thu. *The Ugly Duckling*
Fri.: **Movie:** *Anna to the Infinite Power*
Mon.: *Backroads*
Tue.: *White Lies*

4:30
❷ *People's Court*
❺ *Ducktales*
❾ *Newlywed Game*
⓫ *Fun House*
⓭ *Mister Rogers Neighborhood*
㉑ *Square One TV*
㉛ Wed., Thu.: *New York City Votes 1988*
Fri.: *New York City Votes 1988*
Mon.: *Looking East*
Tue.: *Power of Choice*
🅜 Fri.: **Movie:** *3:10 to Yuma*
🅢 Thu.: *Out of Time*
Mon.: *A Desperate Exit*
Tue.: **Movie:** *The Deerslayer*

5:00
❷ ❹ ❼ News
❺ *Different Strokes*
❾ *Magnum P.I.*
⓫ *Little House on the Prairie*
⓭ *Square One TV*
㉑ *Sesame Street*
㉛ *New York City Votes*
Tue.: *Sneak Previews*
🅗 Fri.: **Movie:** *The Tamarind Seed*
🅜 Thu.: *Amazing Grace and Chuck*
Mon.: **Movie:** *World Without Sun*

5:15
🅗 Mon.: **Movie:** *My Science Project*

5:30
❷ News
❺ *Facts of Life*
⓭ *3-2-1 Contact*
㉛ *City Comment*
🅗 Tue.: *Heart of a Champion: The Ray Mancini Story*
🅜 Wed.: **Movie:** *Fatso*
Tue.: **Movie:** *Mr. Smith Goes to Washington*
🅢 Wed.: **Movie:** *I Know a Secret*
Thu.: *White Lies*
Mon.: *The Elephant's Child*

5:45
㉛ *News From City Hall*

5:55
🅢 Fri.: **Movie:** *The Deerslayer*

Weeknights, NOVEMBER 2–4 and NOVEMBER 7–8

WED., NOV. 2

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *Matt Houston*
⓫ *Gong Show*
⓭ *New Jersey Network News*
㉑ *Newton's Apple*
㉛ Italian Programming (concludes at 8)
🅗 **Movie:** *Like Normal People*
🅢 **Movie:** *China Rose*

6:30
❷ ❼ News
❺ *Family Ties*
⓫ *Hollywood Squares*
⓭ ㉑ *Nightly Business Report*

7:00
❷ *Win, Lose or Draw*
❹ ❺ News
❼ *Jeopardy*
❾ *Cosby*
⓫ *Cheers*
⓭ *Currents: New Jersey Election Special*
㉑ *Contact: Long Island*
🅜 *Les Paul*

7:30
❷ *Wheel of Fortune*
❹ *New Family Feud*
❺ *Current Affair*
❼ *Entertainment Tonight*
❾ *Kate and Allie*
⓫ News
㉑ *World of Survival* "The Hansome Killers"

8:00
❷ *Van Dyke Show* (Reviewed in this issue.)
❹ *Unsolved Mysteries*
❺ **Movie:** *UFO's Are Real* (1979).
❼ *Growing Pains*
❾ *Who Murdered JFK*
⓫ **Movie:** *Halloween II* (1981). Jamie Lee Curtis, Donald Pleasance.
⓭ *MacNeil/Lehrer*
㉑ *The Mind*
㉛ *Dark Shadows*
🅗 **Movie:** *Bachelor Party*
🅜 **Movie:** *The Running Man*
🅝 **Movie:** *Gaby—A True Story*
🅢 *Brothers*

8:30
❷ *Annie McGuire* (Reviewed in this issue.)
❼ *Head of the Class*
㉛ *EastEnders*
🅢 *It's Gary Shandling's Show*

9:00
❷ *The Equalizer*
❹ *Night Court*
❼ *Wonder Years*
⓭ *The Mind*
㉑ *Great Upset of '48*
㉛ *Great Upset of '48*
🅢 **Movie:** *The Sicilian*

9:30
❹ *Baby Boom*

10:00
❷ *Wiseguy*
❹ *Tattinger's*
❺ ❾ ⓫ News
❼ *Murphy's Law*
⓭ *Sida Is AIDS*
㉑ *Hero's Journey*
㉛ *South Africa Now*
🅗 *First & Ten: The Bulls Mean Business*
🅜 **Movie:** *Westworld*
🅝 **Movie:** *Miss Mary*

10:30
⓫ *Odd Couple*
㉛ *Only One Earth.* A look at the impact of development on the world's environment.
🅗 *The Hitchhiker*

11:00
❷ ❹ ❼ News
❺ *M*A*S*H*
❾ *Benny Hill*
⓫ *Cheers*
⓭ *Bill Moyers' World of Ideas*
㉑ *Are You Being Served?*
㉛ *Hellenic TV U.S.A.*
🅗 *Vietnam War Story: An Old Ghost Walks the Earth*
🅢 **Movie:** *Cinderella*

11:30
❹ *Tonight Show*
❺ *Taxi*
❼ News
❾ *Morton Downey*
⓫ *The Honeymooners*
⓭ *Brond*
㉑ *Alive From Off Center*
🅜 **Movie:** *Sophie's Choice*

11:35
❷ *Night Heat: Brotherhood*

MIDNIGHT
❺ *Kojak*
❼ **Movie:** *The Shuttered Room* (1966). Gig Young.
⓫ *Star Trek*
㉑ *Nightly Business Report*
🅝 **Movie:** *Closely Watched Trains*

12:30 a.m.
❹ *David Letterman*
❾ *Alfred Hitchcock Presents*
⓭ **Movie:** *Hold Your Man* (1933). Jean Harlow, Clark Gable.
㉑ *Bill Moyer's World of Ideas*
🅢 **Movie:** *52 Pick-Up*

12:45 a.m.
❷ **Movie:** *A Different Affair* (1987). Anne Archer.

1:00 a.m.
❺ *Archie Bunker*
❾ *Joe Franklin Show*
⓫ *Twilight Zone*
㉑ *Nova*

1:05 a.m.
🅗 **Movie:** *The Annihilators*

1:30 a.m.
❹ *Later With Bob Costas*
❺ *One Day at a Time*
⓫ News

2:00 a.m.
❺ *A Thousand Dollars Every Five Hours*
❼ News
❾ *Home Shopping Overnight*
⓫ *White Shadow*
⓭ *Nova*

2:05 a.m.
❷ *USA Today*
🅜 **Movie:** *Let's Make a Dirty Movie*

2:30 a.m.
❹ *Group 1 Medical*
❺ *Improv Tonight*
❼ **Movie:** *Killer Bats*
🅢 **Movie:** *The Best*

2:35 a.m.
❷ *Nightwatch*
🅗 **Movie:** *American Justice*

3:00 a.m.
❹ *New Liars Club*
❺ **Movie:** *Shriek of the Mutilated* (1933). Alan Brock.
⓫ *Perry Mason*
⓭ *Landscape of Geometry*

3:30 a.m.
❹ *Relatively Speaking*
🅜 *Les Paul*

4:00 a.m.
❹ *Ben Casey*
⓫ *Streets of San Fransisco*
🅢 **Movie:** *Scarecrow*

4:15 a.m.
🅗 **Movie:** *Sweet Country*

4:30 a.m.
❼ *The Avengers*
🅜 **Movie:** *Reform School Girls*

5:00 a.m.
❹ *Gidget*
⓫ *Rhoda*
⓭ *Portrait of a Family*

5:20 a.m.
❺ *Popeye*
🅗 *Lip Service*

5:30 a.m.
❹ *Body by Jake*
❺ *I Love Lucy*
❼ *Morning Stretch*
⓫ News
⓭ *Portrait of a Family*

THU., NOV. 3

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *Matt Houston*
⓫ *Gong Show*
⓭ *New Jersey News*
㉑ *Newton's Apple*
㉛ Italian programming (concludes at 8)
🅗 **Movie:** *Innerspace*
🅢 *Getting Even: A Wimp's Revenge*

6:30
❷ ❼ News
❺ *Family Ties*
⓫ *Hollywood Squares*
⓭ ㉑ *Nightly Business Report*

7:00
❷ *Win, Lose or Draw*
❹ ❺ News
❼ *Jeopardy*
❾ *Cosby*
⓫ *Cheers*
⓭ *Currents: New York Congressional Debates*
㉑ *Contact: Long Island*
🅜 **Movie:** *Mr. Deeds Goes to Town*
🅢 **Movie:** *Legal Eagles*

7:30
❷ *Wheel of Fortune*
❹ *New Family Feud*
❺ *Current Affair*
❼ *Entertainment Tonight*
❾ *Kate and Allie*
⓫ News
㉑ *World of Survival:* "Wild Wood of Caledon"
🅗 **Movie:** *Sweet Lorraine*

8:00
❹ *Cosby Show*
❺ **Movie:** *The Verdict* (1977). Paul Newman, Charlotte Rampling.
❼ *World's Greatest Stunts*
❾ *The Untouchables*
⓫ **Movie:** *Halloween III* (1982). Tom Atkins, Stacey Nelkin.
⓭ *MacNeil/Lehrer*
㉑ *Wild America:* "Pennsylvania Whitetail"
㉛ *Dark Shadows*
🅝 **Movie:** *General Della Rovere*

8:30
❷ *A Different World*
㉑ *This Old House*
㉛ *EastEnders*

9:00
❷ *Paradise*
❹ *Cheers*
❼ *Dynasty*
⓭ *Great Upset of '48*
㉑ *Mystery!: The Return of Sherlock Holmes II.* Jeremy Brett.
㉛ *Mystery!: The Return of Sherlock Holmes II*
🅗 **Movie:** *Steel Dawn*
🅜 **Movie:** *Mr. Smith Goes to Washington*
🅢 **Movie:** *Missing in Action*

9:30
❹ *Dear John*

10:00
❷ *Knots Landing*
❹ *L.A. Law*
❺ ❾ ⓫ News
❼ *Cary Grant: A Special Tribute*
⓭ *Senator Sam*
㉑ *Tinker, Tailor, Soldier, Spy*
㉛ *Private Schulz.* A comedy based on Johann Rasch, an ex-jailbird.

10:30
⓫ *Odd Couple*
🅝 **Movie:** *I've Heard the Mermaids Singing*

11:00
❷ ❹ News
❺ *Taxi*
❾ *Benny Hill*
⓫ *Cheers*
⓭ *Bill Moyers' World of Ideas*
㉑ *Are You Being Served?*
㉛ *Hellenic TV U.S.A.*
🅗 *Inside the NFL #9*
🅢 *Suzanne Somers Presents: Triple Crown of Comedy*

11:15
🅜 **Movie:** *The New Centurions*

11:30
❹ *Tonight Show*
❼ News
❾ *Morton Downey*
⓫ *The Honeymooners*
⓭ *Rock Follies*
㉑ *Alive From Off Center*

11:35
❷ *Night Heat: Ice*

MIDNIGHT
❺ *Kojak*
❼ **Movie:** *Playmates* (1972). Alan Alda, Connie Stevens.
⓫ *Star Trek*
㉑ *Nightly Business Report*
🅗 **Movie:** *Weeds*
🅝 **Movie:** *Suzy*
🅢 **Movie:** *Class of Nuke 'Em High*

12:30 a.m.
❹ *David Letterman*
❾ *Alfred Hitchcock Presents*
⓭ *Andrea Dorea: The Final Chapter*
㉑ *Bill Moyers' World of Ideas*

12:45 a.m.
❷ **Movie:** *Silent Witness* (1985). Valerie Bertinelli, John Savage.

1:00 a.m.
❺ *Archie Bunker*
❾ *Joe Franklin Show*
⓫ *Runaway With the Rich and Famous*
㉑ *The Africans:* "Global Africa"
🅜 **Movie:** *Happy Hour*

1:30 a.m.
❹ *Later With Bob Costas*
❺ *One Day at a Time*
❼ ⓫ News
🅢 **Movie:** *Souvenir*

2:00 a.m.
❹ News
❺ *Update: Making It Happen*
❼ **Movie:** *Love Among the Ruins* (1972). Katherine Hepburn, Laurence Oliver.
❾ *Home Shopping Overnight*
⓫ *Worldwide Wrestling*
⓭ *South American Journey*

2:05 a.m.
❷ *USA Today*
🅗 **Movie:** *Space Rage: Breakout on Prison Planet*

2:30 a.m.
❹ *Group 1 Medical*
❺ *Improv Tonight*
🅜 **Movie:** *The Wind*

2:35 a.m.
❷ *Nightwatch*

2:55 a.m.
🅗 **Movie:** *Hardbodies 2*

3:00 a.m.
❹ *New Liars Club*
❺ **Movie:** *Hanover Street* (1979). Harrison Ford, Lesley-Anne Down.
⓫ *Lifestyles of the Rich and Famous*
⓭ *Musical Encounter*

3:15 a.m.
🅢 **Movie:** *Klute*

3:25 a.m.
🅗 **Movie:** *The Believers*

3:30 a.m.
❹ *Relatively Speaking*

4:00 a.m.
4 *Ben Casey*
7 *Branded*
11 *Streets of San Fransisco*
M **Movie:** *Crystal Heart*

4:30 a.m.
7 *The Avengers*

5:00 a.m.
4 *Gidget*
11 *U.S. Farm Report*
13 *New Literacy*

5:15 a.m.
5 *Popeye*
S **Movie:** *The Last Ride of the Dalton Gang*

5:30 a.m.
4 *Body by Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *New Literacy*
H *Do the Guilty Go Free?*

FRI., NOV. 4

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)

6:15
M **Movie:** *Hiding Out*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Win, Lose or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *Metro Week in Review*
21 *Contact: Long Island*
H *Inside the NFL #9*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
13 *Adam Smith*
21 *World of Survival:* "The Clown Prince"
S *Gleason*

8:00
2 *This Is America! Charlie Brown*
4 *Sonny Spoon*
5 **Special:** Mafia Wars
7 *Perfect Strangers*
9 **Movie:** *Sleeper* (1973). Woody Allen, Diane Keaton.
11 **Movie:** *Wolfen* (1981). Albert Finney, Diane Venora.
13 *MacNeil/Lehrer*
21 *Nature:* "Peacock's War." A look at a firefighter in Glacier National Park.
31 *Washington Week in Review*
H **Movie:** *It's Alive III: Island of the Alive*
M **Movie:** *China Girl*
N **Movie:** *Rita, Sue and Bob Too*
S **Movie:** *My Demon Lover*

8:30
2 *Meet the Raisins*
7 *Full House*
31 *EastEnders*

9:00
2 *Dallas*
4 *Something Is Out There*
7 *Mr. Belvedere*
13 *Great Performances:* "Tales From the Hollywood Hills: The Old Reliable"
21 *The World at War*
31 **Movie:** *Dr. Who*

9:30
7 *Just the Ten of Us*
H **Movie:** *Deadly Friend*
M **Movie:** *Siesta*
S *Comedy Club*

10:00
2 *Falcon Crest*
4 *Miami Vice*
5 11 9 News
7 *20/20*
13 *Trying Times*
21 *Global Rivals*
N **Movie:** *Springtime in the Rockies*
S *Brothers*

10:30
11 *Odd Couple*
13 *Wall Street Week*
31 *Autograph*
S *It's Garry Shandling's Show*

11:00
2 4 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers World of Ideas*
21 *Washington Week in Review*
31 *World TV Presents* (Chinese programming)
H *First & Ten: The Bulls Mean Business*
S *Super Dave*

11:30
4 *Tonight Show*
5 *Taxi*
7 News
9 *Morton Downey*
11 *The Honeymooners*
13 **Movie:** *The Man Who Knew Too Much* (1934). Leslie Banks, Peter Lorre.
21 *Wall Street Week*
H **Movie:** *The Big Town*
M **Movie:** *The Princess and the Call Girl*
S **Movie:** *Ruthless People*

11:35
2 **Movie:** *Kung Fu* (1986). David Carradine.

MIDNIGHT
5 *Kojak*
7 **Movie:** *Eyewitness* (1981). William Hurt, Sigourney Weaver.
11 *War of the Worlds*
21 *Nightly Business Report*
31 *World TV Presents* (Chinese Programming)
N **Movie:** *It Happened on Fifth Avenue*

12:30 a.m.
4 *David Letterman*
9 *Alfred Hitchcock Presents*
21 *Bill Moyers' World of Ideas*

1:00 a.m.
5 *Latin Connection*
9 *Joe Franklin*
11 *Monsters*
21 *Survival:* "It's a Frog's Life"
S **Movie:** *Liz*

1:05 a.m.
M **Movie:** *The Retaliator*

1:25 a.m.
H *Inside the NFL #9*

1:30 a.m.
4 *Friday Night Videos*
11 News

1:50 a.m.
2 *USA Today*
7 News

2:00 a.m.
5 *Hair Loss*
9 *Home Shopping Overnight*
11 *Friday the 13th*

2:16 a.m.
2 **Movie:** *A Little Game* (1971).

2:25 a.m.
7 **Movie:** *Murder by Television*
H **Movie:** *The Malibu Bikini Shop*

2:30 a.m.
4 News
5 *Improv Tonight*
13 *Illustrated Hitchcock*
S **Movie:** *Three Kinds of Heat*

2:40 a.m.
M **Movie:** *Hot Child in the City*

3:00 a.m.
4 *Group 1 Medical*
5 **Movie:** *Yor, Hunter From the Future* (1983).
11 *Perry Mason*
13 *Beginning Foreign Language*

3:30 a.m.
4 *New Liars Club*

4:00 a.m.
2 *Wipe Out*
4 *Relatively Speaking*
11 *Streets of San Fransisco*

4:05 a.m.
H **Movie:** *Man on Fire*
M **Movie:** *Red Nights*
S **Movie:** *Coming Together*

4:30 a.m.
2 *Wipeout*
4 **Movie:** To Be Announced
7 **Movie:** *You're in the Army Now*

5:00 a.m.
2 *Wipeout*
11 *Crook and Chase*
13 *Faces of Culture*

5:15 a.m.
5 *Popeye*

5:30 a.m.
2 *Newsmakers*
11 News
13 *Faces of Culture*
S **Movie:** *A Desperate Exit*

5:40 a.m.
H **Movie:** *The Kentucky Fried Movie*

MON., NOV. 7

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S **Movie:** *Baby...Secret of the Lost Legend*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*
M **Movie:** *Jaws: The Revenge*

7:00
2 *Win, Lose, or Draw*
4 5 News
7 *Jeopardy*
9 *Cosby*
11 *Cheers*
13 *World at War Special: Hitler's Germany*
21 *Contact: Long Island*
H *Madeline*

7:30
2 *Wheel of Fortune*
4 *New Family Feud*
5 *Current Affair*
7 *Entertainment Tonight*
9 *Kate and Allie*
11 News
21 *World of Survival:* "Paradise Regained"
H *Encyclopedia: Volume "H"*

8:00
2 4 7 *Paid Political Announcement: Michael Dukakis/Lloyd Bentsen*
5 **Movie:** *The Godfather* (1972). Marlon Brando, Al Pacino.
9 **Movie:** *The Candidate* (1972). Robert Redford, Peter Boyle.
11 **Movie:** *Flash Gordon* (1980). Sam J. Jones, Melody Anderson.
13 *MacNeil/Lehrer*
21 *Adventure:* "In the Realm of the Shark"
31 *Dark Shadows*
H **Movie:** *He's My Girl*
M **Movie:** *No Way Out*
N **Movie:** *My Sweet Little Village*
S **Movie:** *Three Kinds of Heat*

8:30
2 4 7 *Paid Political Announcement: George Bush/Dan Quayle*
31 *EastEnders*

9:00
2 **Movie:** *Internal Affairs* (Part II). Richard Crenna. See John Leonard's review in this issue.
4 **Movie:** *The Great Escape II: The Untold Story* (Part II). Christopher Reeves. See John Leonard's review in this issue.
7 **Football:** Cleveland vs. Houston (concludes at approx. midnight)
13 *Campaign: The Last Word*
21 *Norman Rockwell: An American Portrait*
31 *Silence Is the End of Our Song*

9:30
S **Movie:** *The Sicilian*

10:00
5 9 11 News
21 *The Mind*
31 *Hollywood Legends: Marilyn Monroe*
H **Movie:** *The Stepfather*
M **Movie:** *Baby Boom*
N **Movie:** *Siesta*

10:30
11 *Odd Couple*

11:00
2 4 News
5 *M*A*S*H*
9 *Benny Hill*
11 *Cheers*
13 *Bill Moyers' World of Ideas*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*

11:30
4 *Tonight Show*
5 *Taxi*
9 *Morton Downey*
11 *The Honeymooners*
13 *Great Performances:* "Tales From the Hollywood Hills"
21 *George and Mildred*
S **Movie:** *The Whoopee Boys*

11:35
2 *Hunter: Down and Under*
H *Comedy: Sammy Davis Jr. & Jerry Lewis*

MIDNIGHT
5 *Kojak*
7 News
11 *Star Trek*
21 *Nightly Business Report*
M **Movie:** *China Girl*
N **Movie:** *And So They Were Married*

12:30 a.m.
4 *David Letterman*
7 News
9 *Alfred Hitchcock Presents*
13 *Good Neighbors*
21 *Bill Moyers' World of Ideas*
H **Movie:** *The Boss' Wife*

12:45 a.m.
2 **Movie:** *The Violation of Sarah McDavid* (1981). Patty Duke Astin.

1:00 a.m.
5 *McCreary Report*
7 **Movie:** *Attack on the Iron Coast* (1968). Lloyd Bridges, Andrew Keir.
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Mystery! The Return of Sherlock Holmes II*
21 *Declarations of Independents*
S *Coast to Coast*

1:30 a.m.
4 *Later With Bob Costas*
11 News
M **Movie:** *Instant Justice*

2:00 a.m.
4 News
5 *A Thousand Dollars Every Five Hours*
9 *Home Shopping Overnight*
11 *White Shadow*
13 *Odyssey*
H **Movie:** *The Believers*

2:05 a.m.
2 *USA Today*

2:30 a.m.
4 *Group 1 Medical*
5 *Improv Tonight*

2:35 a.m.
2 *Nightwatch*
S **Movie:** *Black Venus*

2:45 a.m.
7 News

3:00 a.m.
4 *New Liars Club*
5 **Movie:** *Madhouse* (1974). Vincent Price, Peter Cushing.
11 *Perry Mason*
13 *Electromagneticism*

3:15 a.m.
7 **Movie:** *One Body Too Many*
M **Movie:** *Let's Make a Dirty Movie*

3:30 a.m.
4 *Relatively Speaking*

4:00 a.m.
4 *Ben Casey*
11 *Streets of San Fransisco*
13 *Organic Chemistry*
H **Movie:** *Off the Wall*

4:15 a.m.
S **Movie:** *Playing for Keeps*

4:40 a.m.
M **Movie:** *No Way Out*

5:00 a.m.
4 *Gidget*
5 *I Love Lucy*
11 *Rhoda*
13 *Business of Management*

5:30 a.m.
4 *Body By Jake*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Business of Management*
H *Do the Guilty Go Free?*

TUE., NOV. 8

6:00
2 4 7 News
5 *Three's Company*
9 *Matt Houston*
11 *Gong Show*
13 *New Jersey Network News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S **Movie:** *Maid to Order*

6:30
5 *Family Ties*
7 News
11 *Hollywood Squares*
13 21 *Nightly Business Report*

7:00
2 *Campaign '88: Election Night*
4 5 News
7 *Election Coverage*
9 *Cosby*
11 *Cheers*
13 *World at War Special*
21 *Contact: Long Island*
H *Humor and the Presidency*

7:30
4 *Election Coverage*
5 *Current Affair*
9 *Kate and Allie*
11 News
21 *World of Survival:* "Edge of the Abyss." A look at the wildlife in Ethiopia's Simien Mountains.

8:00
5 **Movie:** *48 Hours* (1982). Nick Nolte, Eddie Murphy.
9 **Movie:** *Pink Panther Strikes Again* (1976). Peter Sellers, Herbert Lom.
11 **Movie:** *Rear Window* (1954). James Stewart, Grace Kelly.
13 *MacNeil/Lehrer*
21 *Nova:* "Nomads of the Rain Forest"
31 *Dark Shadows*
H **Movie:** *Police Academy 4: Citizens on Patrol*
M **Movie:** *The Running Man*
N **Movie:** *Last Year at Marienbad*
S *It's Garry Shandling's Show*

8:30
31 *EastEnders*
S *Super Dave*

9:00
- 7 *Moonlighting*
- 13 *Second Annual Report of the Defense Secretaries.* Casper Weinberger, Robert McNamara.
- 21 *American Experience:* "Do You Mean There Are Still Cowboys?" Narrator Glenn Close interviews modern-day cowboys and their families in Wyoming.
- 31 *Secret Agent*
- S **Movie:** *The Untouchables*

9:30
- H *First & Ten: The Bulls Mean Business*

10:00
- 5 9 News
- 13 *The American Experience*
- 21 *Unquiet Death of Eli Creekmore*
- 31 *Bergerac*
- H **Movie:** *The Malibu Bikini Shop*
- M **Movie:** *Jumping Jack Flash*
- N **Movie:** *Working Girls*

10:30
- 11 News

11:00
- 2 4 7 News
- 5 *M*A*S*H*
- 11 *Cheers*
- 13 *Bill Moyers' World of Ideas*
- 21 *Are You Being Served?*
- 31 *Hellenic TV U.S.A.*
- S **Movie:** *The Fly*

11:30
- 2 *Campaign '88: Election Night*
- 5 *Taxi*
- 7 News
- 9 *Morton Downey*
- 11 *The Honeymooners*
- 13 *Election '88 Special*
- 21 *George and Mildred*
- H *First & Ten: The Bulls Mean Business*

11:40
- H **Movie:** *It's Alive III: Island of the Alive*
- M **Movie:** *Near Dark*

MIDNIGHT
- 4 7 *Election Coverage*
- 5 *Kojak*
- 11 *Star Trek*
- 13 *Next Four Years.* Interpretation and analysis of the results of the day's elections by the University of California's political scientists. Topics include the effects on the business community, international relations and more.
- 21 *Nightly Business Report*
- N **Movie:** *Maya Deren Experimental Films*

12:30 a.m.
- 9 *Alfred Hitchcock Presents*
- 21 *Bill Moyers' World of Ideas*

12:40 a.m.
- S **Movie:** *Second City's 15th Anniversary Special*

1:00 a.m.
- 5 *Law in America*
- 7 **Movie:** *The President's Mistress* (1978). Beau Bridges, Karen Grassle.
- 9 *Joe Franklin Show*
- 11 *Twilight Zone*
- 21 *Adventure:* "In the Realm of the Shark"

1:15 a.m.
- H **Movie:** *Fortress*

1:30 a.m.
- 4 *Later With Bob Costas*
- 5 *Financial Freedom*
- 11 News
- M **Movie:** *The Princess and the Call Girl*

1:40 a.m.
- S **Movie:** *Cinderella*

2:00 a.m.
- 2 *USA Today*
- 4 *Group 1 Medical*
- 9 *Home Shopping Overnight*
- 11 *White Shadow*
- 13 *Disappearing World:* "Women of Marrakesh"

2:30 a.m.
- 2 *Nightwatch*
- 4 *New Liars Club*
- 5 *Improv Tonight*

2:45 a.m.
- H **Movie:** *Weeds*

3:00 a.m.
- 4 *Relatively Speaking*
- 5 **Movie:** *Slavers* (1978). Trevor Howard.
- 7 *Branded*
- 11 *Perry Mason*
- 13 *Equal Justice Under the Law*
- M **Movie:** *The Running Man*

3:10 a.m.
- S **Movie:** *The President's Analyst* (cc)

3:30 a.m.
- 4 *Ben Casey*
- 7 *The Avengers*

4:00 a.m.
- 11 *Streets of San Fransisco*
- 13 *Bill of Rights in Action*

4:30 a.m.
- 4 *First Estate*
- 7 *The Avengers*

4:45 a.m.
- M *Comedy From Here*

4:50 a.m.
- 5 *I Love Lucy*
- H **Movie:** *The Big Town*

5:00 a.m.
- 4 *Gidget*
- 11 *Rhoda*
- 13 *Here's to Your Health*

5:30 a.m.
- 4 *Body by Jake*
- 5 *I Love Lucy*
- 7 *Morning Stretch*
- 11 News
- S *Gleason*

Weekend, NOVEMBER 5–6

SAT., NOV. 5

6:00 a.m.
- 4 *Animated Classics*
- 5 *Can You Be Thinner*
- 7 *Greatest Sports Legends*
- 9 *Sustaining*
- 11 News
- 13 *New Jersey Network News*
- 21 *Sesame Street*
- M **Movie:** *Dark Horse*

6:30 a.m.
- 2 *Patchwork Family*
- 5 *Dangermouse*
- 7 *Ebony/Jet Showcase*
- 9 *Sustaining*
- 11 *At the Movies*
- 13 *MacNeil/Lehrer*
- S **Movie:** *My Science Project*

7:00 a.m.
- 4 *Kidsongs*
- 5 *Plastic Man*
- 7 *Uncle Waldo*
- 9 *Funtastic World*
- 11 *Bravestarr*
- 21 *Sesame Street*

7:10 a.m.
- H *Journey to the Center of the Earth*

7:30 a.m.
- 2 *Young Universe*
- 4 *Hickory Hideout*
- 5 *Sybervision*
- 7 *King Leonardo*
- 11 *Bravestarr*
- 13 *Metro Week in Review*
- M **Movie:** *Soul Man*

8:00 a.m.
- 2 *The Adventures of Raggedy Ann and Andy*
- 4 *Kissyfur*
- 5 *World Tomorrow*
- 7 *Beany & Cecil*
- 11 *Hit Video*
- 13 *Adam Smith*
- 21 *American Adventure*
- H **Movie:** *Baby Boom*

8:30 a.m.
- 2 *Superman*
- 4 *Gummi Bears*
- 5 *Cardinal O'Connor*
- 7 *New Adventures of Winnie the Pooh*
- 11 *Hee Haw*
- 13 *Wall $treet Week*
- S **Movie:** *Father's Little Dividend*

9:00 a.m.
- 2 *Muppet Babies*
- 4 *Smurfs*
- 5 *McCreary Report*
- 9 *Superman*
- 11 *America's Top 10*
- 13 *Washington Week*
- 21 *New Literacy: An Introduction to Computers*

9:30 a.m.
- 7 *Real Ghostbusters*
- 11 *Dick Clark's Golden Greats*
- 13 *One-on-One*
- M **Movie:** *Thank God It's Friday*

10:00 a.m.
- 2 *Pee-wee's Playhouse*
- 4 *Alf*
- 5 *W.W.F. Wrestling*
- 9 *Buck Rogers*
- 11 *Soul Train*
- 13 *Firing Line*
- 21 *Business of Management*
- 31 *Body Electric*
- H *Inside the NFL #9*
- S **Movie:** *Funeral in Berlin*

10:30 a.m.
- 2 *Garfield and Friends*
- 7 *A Pup Named Scooby Doo*
- 13 *American Interests*
- 31 *State of the Arts*

11:00 a.m.
- 2 *Mighty Mouse*
- 4 *Alvin*
- 5 *Learning the Ropes*
- 7 *Bugs Bunny*
- 9 *Greatest American Hero*
- 11 *Star Search*
- 13 *Tony Brown's Journal*
- 21 *Crazy for Food*
- 31 *Video Music Box*
- H **Movie:** *Hoosiers*
- M **Movie:** *Fandango*

11:30 a.m.
- 2 *Teen Wolf*
- 4 *Ed Grimley*
- 5 *Small Wonder*
- 13 *Open Mind*
- 21 *Victory Garden*

NOON
- 2 *Hey Vern! It's Ernest*
- 4 *2 Hip 4 TV*
- 5 **Movie:** *Yours, Mine, and Ours* (1968). Lucille Ball, Henry Fonda.
- 7 **Football:** Rutgers vs. Pittsburg
- 11 Wrestling
- 13 *GED*
- 21 *Gourmet Cooking*
- 31 *Eye on Asia*
- S **Movie:** *Campus Man*

12:30
- 2 News
- 13 *GED*
- 21 *This Old House*
- M *Judge Reinhold and Demi Moore*

1:00
- 2 *Dr. Fad*
- 4 *On My Honor*
- 9 Wrestling
- 11 **Movie:** *Telefon* (1977). Charles Bronson, Lee Remick.
- 13 *Currents*
- 21 *Frugal Gourmet*
- 31 *U.S. Nippon Newscope* (Japanese Programming)
- H **Movie:** *Jeremiah Johnson*
- M **Movie:** *Enter Laughing*

1:30
- 2 *Young Universe*
- 4 *War of the Stars*
- 13 *Fueling the Future*
- 21 *French Chef*

2:00
- 4 **Racing:** Breeders' Cup Championship
- 5 **Movie:** *The Great Escape* (1972). Steve McQueen, James Garner.
- 9 *Hawaii 5-0*
- 21 *Joy of Painting*
- 31 *Japanese Theatre*
- S **Movie:** *The Quest*

2:30
- 2 **Football:** College Games To Be Announced
- 13 *Science Journal*
- 21 *Art of William Alexander and Lowell Speers*

3:00
- 9 *Knightrider*
- 11 **Movie:** *A Force of One* (1979). Chuck Norris, Jennifer O'Neill.
- 13 *Nova*
- 21 *Motorweek*
- 31 *Ramona Stories*
- H *Humor and the Presidency*
- M **Movie:** *The Good Guys and the Bad Guys*

3:30
- 7 **Football:** College Games To Be Annnounced (concludes at 7)
- 21 *Rod & Reel Streamside*
- 31 *Ask Congress*

4:00
- 9 *Knightrider*
- 13 *Innovation*
- 21 *Woodwright's Shop*
- 31 *TV Brazil*
- H **Movie:** *Like Normal People*
- S **Movie:** *The Sunshine Boys*

4:30
- 13 *Good Health From Jane Brody's Kitchen*
- 21 *This Old House*
- 31 *Thinking Allowed*
- M **Movie:** *The Beniker Gang*

5:00
- 9 *A-Team*
- 11 *New Twilight Zone*
- 13 *Yan Can Cook*
- 21 *Degrassi Junior High*
- 31 *Lonesome Pines Special*

5:30
- 11 *T and T*
- 13 *Dinner at Julia's*
- 21 *Doctor Who*

5:45
- H **Movie:** *The Karate Kid*

6:00
- 2 *A World of Business*
- 4 News
- 5 *Three's Company*
- 9 *A-Team*
- 11 *Charles in Charge*
- 13 *Frugal Gourmet*
- 31 *Polish TV Network*
- M **Movie:** *Soul Man*
- S **Movie:** *My Science Project*

6:30
- 2 4 News
- 5 *Too Close for Comfort*
- 11 *Starting From Scratch*
- 13 *This Old House*
- 31 *Hello Austria/Hello Vienna*

7:00
- 2 7 News
- 4 *Headlines on Trial*
- 5 *Family Ties*
- 9 *It's a Living*
- 11 *Star Trek*
- 13 *Nature:* Peacock's War
- 31 *Computer Show*

7:10
- 21 *Blake's 7*

7:30
- 2 *Wheel of Fortune*
- 4 *She's the Sheriff*
- 5 *M*A*S*H*
- 7 *New York Views*
- 9 *Mama's Family*
- 31 *Eye on Dance*

8:00
- 2 *Dirty Dancing*
- 4 *227*
- 5 *The Reporters*
- 7 *Crimes of the Century*
- 9 *Who Murdered JFK?*
- 11 *War of the Worlds*
- 13 *Innovation:* "Every Drop Counts." A look at water conservation efforts in Israel and New Jersey.
- 21 *Wonderworks*
- 31 *Masterpiece Theatre: A Perfect Spy*
- H **Movie:** *Baby Boom*
- M **Movie:** *Predator*
- N **Movie:** *One Woman or Two*
- S **Movie:** *The Untouchables*

8:30
- 4 *Amen*
- 13 *Wild America*

9:00
- 2 *Simon & Simon*
- 4 *Golden Girls*
- 5 *Beyond Tomorrow*
- 7 *Police Story: Gladiator School*
- 11 *Friday the 13th*
- 13 *Mystery! The Return of Sherlock Holmes II*
- 21 *Hot Metal*
- 31 *Upstairs, Downstairs*

9:30
- 4 *Empty Nest*
- 21 *Dad's Army*

10:00
- 2 *West 57*
- 4 *Hunter*
- 5 9 News
- 11 *Monsters*
- 13 *Film on Film: Hitchcock*
- 21 *Fresh Fields.* British comedy about a couple with an empty nest.
- 31 *The Citadel*
- H *Comedy: Sammy Davis Jr. & Jerry Lewis*
- M **Movie:** *The Running Man*
- N **Movie:** *Cluny Brown*
- S *Second City's 15th Anniversary Special*

10:30
- 5 *Taxi*
- 9 *U.S. News & World Report: Next President*
- 11 News
- 21 *Solo*

11:00
- 2 4 7 News
- 5 *Comedy Strip Live*
- 11 *Tales From the Darkside*
- 13 **Movie:** *Five Graves to Cairo* (1943). Franchot Tone, Anne Baxter.
- 21 *Fawlty Towers*
- 31 *World TV* Presents (Chinese programming)
- H **Movie:** *Bachelor Party*
- S **Movie:** *Forbidden World*

11:30
- 4 *Saturday Night Live*
- 7 News
- 9 *Freddy's Nightmares*
- 11 **Movie:** *Saturday Night Fever* (1977). John Travolta, Karen Lynn Gorney.
- 21 *Off-Hollywood*

11:45
- 2 *Rockford Files*
- 7 **Movie:** *F/X* (1986).
- M **Movie:** *Nowhere to Hide*

MIDNIGHT
- 5 *Columbo: A Matter of Honor*
- 21 **Movie:** *The Inspector General* (1949). Danny Kaye, Walter Slezak.
- N **Movie:** *Sammy and Rosie Got Laid*

12:20 a.m.
- S **Movie:** *Avenging Force*

12:30 a.m.
- 9 *Alfred Hitchcock Presents*

12:45 a.m.
- 2 **Movie:** *Goodbye Raggedy Anne* (1971). Mia Farrow, Hal Holbrook.
- 13 **Movie:** *If I Were King*

(1938). Frances Dee, Basil Rathbone.
Ⓗ **Movie:** *American Justice*

1:00 a.m.
④ *It's Showtime at the Apollo*
⑨ *Sustaining*

1:20 a.m.
Ⓜ **Movie:** *Turnaround*

1:30 a.m.
⑤ *Naked City*

1:55 a.m.
⑦ **Movie:** *Dementia 13*

2:00 a.m.
④ *New Record Guide*
⑨ *Home Shopping Overnight*
⑪ News

2:10 a.m.
Ⓢ **Movie:** *The Fly*

2:26 a.m.
② **Movie:** *Big Bob Johnson and His Fantastic Speed Circus* (1978).

2:30 a.m.
④ *Life's Most Embarrassing Moments*
⑤ **Movie:** *Thunder Warrior*
⑪ *Runaway With the Rich and Famous*
⑬ **Movie:** *The Scoundrel* (1935). Charles MacArthur, Noel Coward.
Ⓗ **Movie:** *Rolling Vengeance*

3:00 a.m.
④ *Hardcastle & McCormick*
⑪ *Tales from the Darkside*
Ⓜ **Movie:** *The Running Man*

3:30 a.m.
⑪ **Movie:** *Going In Style* (1979). George Burns, Art Carney.

3:40 a.m.
⑬ **Movie:** *The Glass Key* (1935). George Raft, Claire Raft.

3:50 a.m.
⑦ **Movie:** *On the Run*
Ⓢ **Movie:** *Campus Man*

4:00 a.m.
④ **Movie:** To Be Announced
Ⓗ **Movie:** *No Mercy*

4:25 a.m.
⑤ *I Love Lucy*
Ⓜ *Les Paul: He Changed the Music*

4:40 a.m.
Ⓜ **Movie:** *Where the River Runs Black*

5:00 a.m.
⑤ *Popeye*
⑬ *Sida Is AIDS*

5:30 a.m.
⑪ News
Ⓢ *I Know a Secret*

SUN., NOV. 6

6:00 a.m.
④ *Fight Back*
⑤ *Gilligan's Island*
⑦ *Insight*
⑨ *Sustaining*
⑪ *News Magazine*
⑬ *Nature*
㉑ *Sesame Street*
Ⓗ **Movie:** *Teen Wolf*
Ⓢ **Movie:** *Goldy II—The Saga of the Golden Bear*

6:30 a.m.
② *Bravo*
④ *Marvel Action Universe*
⑤ *Oral Roberts*
⑦ *Christopher Close-up*
⑨ *It's Your Business*
⑪ *Christopher Close-up*
Ⓜ **Movie:** *Lust for Life*

7:00 a.m.
② *Young Universe*
⑤ *Hour of Power*
⑦ *Christian Lifestyle*
⑨ *Point of View*
⑪ *Larry Jones*
⑬ *Sesame Street*
㉑ *Wonderworks*

7:30 a.m.
② *Way to Go*
⑦ *This Is the Life*
⑨ *Sunday Mass*
⑪ *World Tomorrow*
Ⓗ *Tales of Little Women*
Ⓢ *The Ugly Duckling*

8:00 a.m.
② *For Our Times*
④ *Visiones*
⑤ *Sunday Mass*
⑦ *Tiempo*
⑨ *Porky and Bugs*
⑪ *Ever Increasing Faith*
⑬ *Mister Rogers*
㉑ *Sesame Street*
㉛ Italian programming
Ⓗ *The Adventures of Tom Sawyer*
Ⓢ *Brothers by Choice*

8:30 a.m.
② *Community*
④ *Positively Black*
⑤ *Dennis the Menace*
⑦ *Health Show*
⑬ *Mister Rogers*
Ⓗ **Movie:** *Young Detectives on Wheels*
Ⓜ **Movie:** *The Shoes of the Fisherman*

9:00 a.m.
② News
④ *Sunday Today*
⑤ *Denver the Dinosaur*
⑦ **Running:** New York City Marathon
⑨ *The Jetsons*
⑪ *Transformers*
⑬ *Sesame Street*
㉑ *Ramona*

9:30 a.m.
⑤ *D.J. Kat*
⑨ *Bugs and Friends*
⑪ *Teenage Mutant Ninja Turtles*
㉑ *Reading Rainbow*

10:00 a.m.
⑨ *Steampipe Alley*
⑪ *Fantasy Island*
⑬ *Reading Rainbow*
㉑ *Tony Brown's Journal*
Ⓢ **Movie:** *Summer Rental*

10:30 a.m.
② *Face the Nation*
④ *Meet the Press*
⑤ *Wonderful World of Disney*
⑪ *Love Boat*
⑬ *Ramona*
㉑ *Inside Albany*
Ⓗ **Movie:** *The Cheap Detective*

11:00 a.m.
② *Wall $treet Journal*
④ *McLaughlin Group*
⑨ *Munsters Today*
⑬ *Wild America*
㉑ *Washington Week In Review*
Ⓜ **Movie:** *The Gun That Won the West*

11:30 a.m.
② *Newsmakers*
④ *News Forum*
⑤ *Sunday Morning Home Show*
⑨ *Triple Threat*
⑪ *At the Movies*
⑬ *Newton's Apple*
㉑ *Wall $treet Week*
Ⓢ **Movie:** *Ice Station Zebra*

NOON
② *This Is the NFL*
⑤ *WWF Wrestling Challenge*
⑨ **Movie:** *The Kid With the Broken Halo* (1982). Gary Coleman.
⑪ **Movie:** *High Noon* (1952). Gary Cooper, Gracy Kelly.
⑬ *South Africa Now*
㉑ *Adam Smith*
Ⓗ *Cinema Workshop*

12:30
② *NFL Today*
④ *NFL Live*
⑬ *Inside Albany*
㉑ *Wild America*
Ⓗ **Movie:** *Sheena*
Ⓜ **Movie:** *The Fuller Brush Man*

1:00
② **Football:** Giants vs. Dallas
④ *Public People, Private Lives*
⑤ **Movie:** *The Computer Wore Tennis Shoes* (1970). Kurt Russell.
⑬ *Inside Washington*
㉑ *Nature*

1:30
⑬ *Washington Week in Review*

2:00
④ *World Class Women*
⑦ *Business World*
⑨ **Movie:** *On the Right Track* (1981). Maureen Stapleton.
⑪ **Movie:** *Sixteen Candles* (1984). Molly Ringwald.
⑬ *Great Performances:* "Tales From the Hollywood Hills—The Old Reliable"
㉑ *American Experience*
㉛ *In Search of the Trojan War*
Ⓜ **Movie:** *Fatso*
Ⓢ **Movie:** *Legal Eagles*

2:30
④ *Spectacular World of Guiness Records*
⑦ *David Brinkley*
Ⓗ **Movie:** *Indiana Jones and the Temple of Doom*

3:00
④ *Grandstand*
⑤ **Movie:** *Dragonslayer*
⑬ *Hollywood Legends: Natalie Wood*
㉑ *The Collectors*
㉛ *Polish Sunday*

3:30
④ *Super Chargers*
⑦ *Like It Is*
㉑ *Madeleine Cooks*
Ⓜ **Movie:** *The Bible in the Beginning. . .*

4:00
② *Community*
④ **Football:** Jets vs. Indianapolis
⑦ **Racing:** Indy Challenge Cart Auto Race
⑨ *My Secret Identity*
⑪ **Movie:** *Blazing Sadddles* (1974).
⑬ *American Experience:* "The Life and Times of Rosie the Riveter." See John Leonard's review in this issue.
㉑ *Great Chefs of the West*
㉛ *Polish TV Network*
Ⓢ **Movie:** *Goldy II—The Saga of the Golden Bear*

4:30
② **Movie:** *The Little House on the Prairie* (1974). Michael Landon.
⑨ *Out of This World*
㉑ *Frugal Gourmet*
Ⓗ **Movie:** *Teen Wolf*

5:00
⑤ **Special:** *The Warriors* (1979). Michael Beck.
⑨ *Knightrider*
⑬ *The Mind:* Addiction
㉑ *Nova*
㉛ *Direct Line: Israel/USA*
Ⓢ **Movie:** *Honky Tonk Freeway*

6:00
④ ⑦ News
⑨ *A Team*
⑪ **Movie:** *Airplane* (1980). Kareem Abdul-Jabbar, Lloyd Bridges.
⑬ *Power of Choice:* "Drugs and Alcohol." Ten-part series in which comedian and youth counselor Michael Pritchard talks to teens about their problems and helps them make choices and find solutions.
㉑ *Adventure:* "On a Wing and a Prayer"
㉛ Korean Programming (concludes at 8 p.m.)
Ⓗ **Movie:** *Guess Who's Coming to Dinner?*

6:30
② News
⑬ *C.E. News Magazine.* Reporters aged eight through fourteen investigate stories of national and international interest.
Ⓜ **Movie:** *Just Another Missing Kid*

7:00
② *60 Minutes*
④ *Campaign Countdown*
⑤ *21 Jump Street*
⑦ *Incredible Sunday*
⑨ *Magnum*
⑬ *Wonderworks:* "Necessary Parties." Alan Arkin, Julie Haggerty, Barbara Dana.
㉑ *Louisiana Cookin'*

7:30
㉑ *Crazy for Food*
Ⓢ **Movie:** *Summer Rental*

8:00
② *Murder, She Wrote*
④ *Family Ties*
⑤ *America's Most Wanted*
⑦ *Mission Impossible*
⑨ *Magnum*
⑪ *Trapper John*
⑬ *Nature:* "Hawaii: Islands of Fire." A look at the most spectacular evolutionary showcase on earth.
㉑ *This Old House*
㉛ *More Than Broken Glass: Memories of Kristallnacht*
Ⓗ **Movie:** *The Sicilian*
Ⓜ **Movie:** *Burglar*
Ⓝ **Movie:** *Gabriel Over the White House*

8:30
④ *Day by Day*
⑤ *Married With Children*
㉑ *Hometime*

9:00
② **Movie:** *Internal Affairs* (Part I—Part II plays 11/7 at 9.) See John Leonard's review in this issue.
④ **Movie:** *The Great Escape II: The Untold Story.* (Part I—Part II plays 11/7 at 9.) Christopher Reeve. See John Leonard's review in this issue.
⑤ *Garry Shandling*
⑦ **Movie:** *Down and Out in Beverly Hills* (1986). Richard Dreyfuss, Bette Midler.
⑨ *Untouchables*
⑪ *Lifestyles of the Rich and Famous*
⑬ *Masterpiece Theatre: A Perfect Spy*
㉑ *Nature:* "Hawaii: Islands of the Fire Goddess"
㉛ *Window on World TV*
Ⓢ **Movie:** *Predator*

9:30
⑤ *Tracey Ullman*

10:00
⑤ *Duet*
⑨ ⑪ News
⑬ *Hot Metal:* "The Joker to the Thief"
㉑ *Mystery! The Return of Sherlock Holmes II*
Ⓗ *JFK: In His Own Words.* See John Leonard's review in this issue.
Ⓜ **Movie:** *The Hidden*
Ⓝ **Movie:** *Citizen Kane*

10:30
⑤ *Current Affair Extra*
⑨ *D.C. Follies*
⑪ *Triple Threat*
⑬ *Good Neighbors*
㉛ *The Addicted Brain*

11:00
② ④ ⑤ News
⑨ *Barney Miller*
⑪ *Cheers*
⑬ *Channel Crossings: Where to and Back—God Does Not Believe in Us Anymore.* The Austrian trilogy that follows a Jewish youth from Vienna to America and back during World War II.
㉑ *Casebook of Sherlock Holmes*
㉛ Korean Programming
Ⓗ *First & Ten: The Bulls Mean Business*
Ⓢ **Movie:** *52 Pick-Up*

11:07
⑦ News

11:30
② News
⑤ *Sports Extra*
⑦ News
⑨ *Baretta*
⑪ *The Honeymooners*
Ⓗ **Movie:** *Steel Dawn*

11:45
② ⑦ Sports
Ⓜ **Movie:** *Wanted Dead or Alive*

MIDNIGHT
② *USA Today*
④ *Sports Machine*
⑤ *Kojak*
⑦ *Siskel & Ebert & the Movies*
⑪ *Star Trek*
㉑ *Masterpiece Theatre: By the Sword Divided II*
Ⓝ **Movie:** *Washington Story*

12:30 a.m.
④ *Michelob Presents...Sunday Night*. A blend of music, comedy, animation, and memorablilia. Co-hosted by David Sanborn and Jools Holland.
⑦ *Entertainment This Week*
⑨ *Dallas*
㉑ *Off-Hollywood*

1:00 a.m.
② *Wipeout*
⑤ *Naked City*
⑪ *Odd Couple*
⑬ *Great Upset of '48*
Ⓢ **Movie:** *P.I. Private Investigations*

1:15 a.m.
Ⓗ **Movie:** *Hollywood Shuffle*

1:30 a.m.
② *Wipeout*
④ **Movie:** To Be Announced
⑦ **Movie:** *Bengel Brigade*
⑨ *Sustaining*
⑪ News
Ⓜ **Movie:** *Witchboard*

2:00 a.m.
② *Nightwatch*
⑤ *Synchronal*
⑨ *Home Shopping Overnight*
⑪ *At the Movies*
⑬ *Senator Sam*

2:30 a.m.
⑤ *Mellinger Group*
⑪ **Movie:** *Hearts of the West* (1975). Jeff Bridges, Andy Griffith.

2:40 a.m.
Ⓗ **Movie:** *Nights in White Satin*
Ⓢ **Movie:** *Lies*

3:00 a.m.
④ *Visiones*
⑤ *Keys to Success*

3:15 a.m.
⑦ **Movie:** *Pursuit of the Graf Spee*
Ⓜ **Movie:** *She's Gotta Have It*

3:30 a.m.
④ *First Estate*
⑤ *Update: Making It Happen*

4:00 a.m.
⑤ *East Side Kids*

4:15 a.m.
Ⓢ **Movie:** *Legal Eagles*

4:20 a.m.
Ⓗ **Movie:** *Indiana Jones and the Temple of Doom*

4:30 a.m.
⑪ *Alice*

4:45 a.m.
Ⓜ **Movie:** *Watermelon Man*

5:00 a.m.
④ *Gidget*
⑪ *Rhoda*
⑬ *The Business File*

5:19 a.m.
⑤ *Popeye*

5:30 a.m.
④ *Body by Jake*
⑦ *Morning Stretch*
⑪ News

NEW YORK TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Margaret Russo for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

HOUSE
Westchester

The Limited Edition Collection of Chatham and Devon Homes in Westfield Circle are now available for purchase.

An enclave within an enclave, Westfield Circle is the most distinctive and private area of Cobblefield. Only six of these homes will ever exist... Call today for directions (914) 682-0002.

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Classic Westchester Luxury Homes.

Sponsor: Westwood Associates. Developer: The Jack Parker Corporation.
Exclusive Sales Agent: The Marketing Directors, Inc.
Offering by Prospectus Only.

APARTMENT
Manhattan

Stop Looking—Lrg 1 BR, corner co-op avail in lux bldg, hi flr, all amenities & services, exc cond, many extras. $1600/mo, 3-yr lease with no increases. Unfurnished, 93rd St & 1st Ave. Call Lisa 212-867-5801 or 203-622-6560

80's East Off Park—1100 sq ft prewar, 2 BR, lrg newly renov EIK & bath, lrg sunny LR w/fplc, $2900. Call 212-410-0572

APARTMENT
Westchester

Mt. Kisco—4 rms, heat, no utils, no pets, $1250/mo. Days M-F 212-265-2700 ext 777

APARTMENT
New Jersey

Garfield—1 Blk from transit, 4 rms in 2 fam, w/w crpt, D/W, W/D hook-up, cent air, pkng. $750. 201-546-4212 leave mess.

APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

LIVING LOFT

Ex-Dance Hall, Circa 1940—Spectacular 4000 sq ft restored ballroom, top flr, converted to legal live-work, new kit, bth, 13' ceils, 12 lrg windows, maple flr, Williamsburg. $2200/mo. 718-384-0664

COOPERATIVE/CONDO
Manhattan

East 70th St. 3 1/2 Rms

WONDERFUL TOWNHSE DUPLEX APT.

European charm in NY - wonderful step down living room with WBF, large windows with a "country view" in NY's best location. Huge bedroom with wonderful closet space. A unique apt oozing charm & personality!. Asking $395,000 Mt $823. Co-exclusive.

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THE CORCORAN GROUP

90's - Park

New Exclusive PH Duplex

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JANICE BAYER
212-906-9226 Res: 212-860-4517

Brown Harris Stevens

E 78th St—Brownstone triplex, 2 BR, LR/DR w/exposed brick fplc, immac kit & 2 1/2 tile bths. $299,000. 212-517-8475.

49th & 2nd—Sterling Plaza, $285K. 1 BR, 1 1/2 bths. Mt $550. Owner 212-758-6998

COOPERATIVE/CONDO
Queens

Jackson Heights - The Greystones—6 rms, mint cond, 2 apts per flr, 2 BRs plus maid's rm, DR 15x15, LR 17x14, 1 1/2 new bths, mod kit, thermopane windows, W/D in apt, hi-tech alarm system, intercom, cable TV, w/w crpt, extras. Maint $226. Price $140,000. Call Art Klein, Mon-Fri, 9-5pm. 718-278-0457

COOPERATIVE/CONDO
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FORT LEE - ATRIUM PALACE

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For Sale/Rent

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For The Price of A Car Payment, You Can Enjoy—Over 5 1/2 beaut, open/wooded acs in the foothills of the Catskills and Adirondack Mt ranges. Less than 4 hrs from NYC. Beaut views, town rd frontage, elec & phone. Only $12,950. $2,950 down. $222.45/mo for 5 yrs. Owner offered & financed. Other property available. Call Marie, 203-485-9159.

Columbia Co.—Magnif charm'g retreat, 3 acs w/sep guest qrtrs. $225K 518-489-0658

DUTCHESS - HORSE COUNTRY

3 BR, LR/fplc, 5 acs on sec lake. $1500/mo furn, $1400 unfurn Bkr 914-266-3324

Salem, NY—Artist's charming estate, rolling hills, pond, pool, seclusion, 4 unusual houses. $65,000 each or package, great terms, extra land avail. 212-319-9684

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WHITE LAKE, NY **914-583-6003**

MCKEAN REAL ESTATE

INCOME PROPERTY

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Continued on next page.

TOWN AND COUNTRY PROPERTIES

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HOUSE
Sullivan

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Main St. Livingston Manor, NY 12758
914-439-5220 **Eves: 439-5624**

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PELHAM REALTY **914-738-9000**

HOUSE
Connecticut

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HOUSE OTHER

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REAL ESTATE SERVICE

Property Management—For absentee owners of single units. 718-WOW-9792

TOWN AND COUNTRY
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TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Jonathan Karron for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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rlando's Best—Disney/Epcot/Seaworld/ usch Gardens. Rt air, 7 nites hotel, bkfst aily, 2 special dinners, 7 days car rental. pril 16-23, $799 pp/dbl. $549 child.
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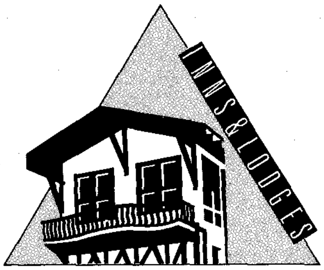

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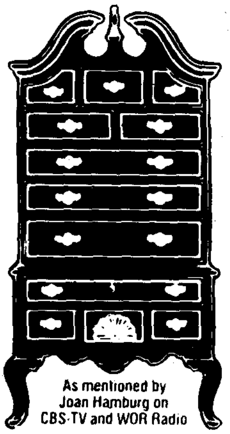

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. To place an ad by mail, send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:

Box Number

New York Magazine,
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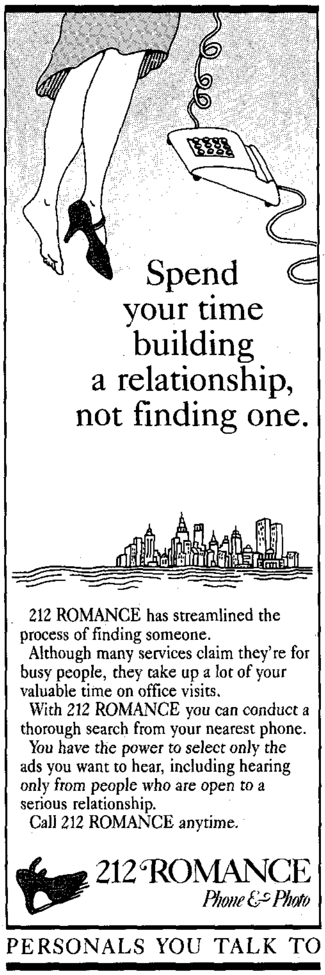
Offbeat, Intellectual Businessman—Successful owner of a company involved with books, graduate-trained in psychology, irreverent and rebellious yet somewhat old-fashioned, driven/patient, with a well-honed sense of the ridiculous, lucky (when I was 6-years-old, I won a war bond and a free trip to Philadelphia), nonreligious (Jewish upbringing), nonsmoking, informal, 5'8", 40's and, oh yes, quite good-looking. Seeks warm-hearted, quick-witted, feisty woman, late 20's-early 30's, approximately 125 lbs (tried lifting more than that once and wound up at the chiropractor). Prefer gorgeous genius; willing to negotiate. Photo/note/phone. NYM Y424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PERSONALS YOU TALK TO

Be My Zhivago—Luscious, beautiful blond, 28, warm, romantic, Jewish TV producer/attorney. Seek sensual, successful professional Jewish man to cuddle with me on a snowy night. Photo. NYM C737

Career-Oriented Professional—Single Jewish female, slim, physically fit, pretty, 30's. Enjoys theater, traveling and collecting art. If you are a marriage-minded Jewish man, 35-47, who is upbeat, kind, connected to family and friends and committed to a career, please write. NYM Y432

Successful And Handsome Attorney—Early 40's, 6', athletic build and strong personality, wants to meet attractive woman, late 20's-30's, with low-key personality, for the kind of passion, love and loyalty that leads to marriage. Must send photo and note to: NYM D191

Don't Worry, Be Happy—And share romance and a wonderful life with a gentle, kind, caring CEO - good-looking, 30's, Jewish. Seeks similar woman who's educated, elegant, sensuous, slim, 33 or less. Note, photo essential, please. NYM D192

Corporate President—GQ type (with photo to send), 36, with great sense of humor, 6', trim and fit, green-eyed, unpretentious and caring. Seeks scintillating and stunning, slim female counterpart (25-35) for serious relationship. Photo a must. NYM N287

Nothing Ventured, Nothing Gained—So, despite some skepticism, this 5'6", slim, pretty, intelligent and occasionally witty Jewish attorney hopes to meet you - a tall, trim, warm, handsome, educated professional, through this ad. We are upbeat, athletic, young thirtysomething individuals interested in developing a solid relationship. If you ski, it's a bonus. Original note/phone/photo preferred. NYM Y418

Green-Eyed Brunette—Jewish, pretty, warm and appealing, seeks charming, Jewish, professional man, 35-40, for marriage. NYM C827

This Very Special Sophisticated—New Jersey woman is hoping to meet a refined, tall gentleman, over 50, professionally active who is looking for a woman with excellent social skills, a formal education, traditional values, an elegant appearance and who is financially and emotionally secure. If you have the same attributes please write, I would like to hear from you. NYM L451

Attractive Blue-Eyed Blond—Jewish, seeks charming, cultured Jewish gentleman, 58-65, for marriage. NYM C828

Music-Loving Man—Handsome physician, 32, 5'6", dynamic and caring. Seeks kind, intelligent, fair lady for love and romance. Photo/phone. NYM C837

Beautiful Red-Headed Medical Student—Female, 25, smart, sassy, independent. Seeks intelligent, successful, kind man under 35, for serious relationship. Note, phone, photo with best smile. NYM C840.

Best Catch Of The Year—Lady, still beautiful at 52, PhD, elegant, silly and financially secure, seeks well-off Jewish gentleman, 55-100, with class and education. NYM C841

What Life Should Be—Sincere, warm and handsome Jewish MD. Great sense of humor but also deep insight and dedication. I love my career, my friends, skiing, boating and rock music. I am a very young 39, 5'10", healthy and fit, and one of the nicest people you will ever meet. I have no kids from my first marriage but would love some with the right person. That person would be a happy, warm, extremely intelligent, nonsmoking Jewish woman, 26-34, who is beautiful throughout. If life for you is already rich and fun, imagine how it could be if we were together! There is so much more to tell, but let me wait for your note with photo/phone. NYM S065

Green/Cat-Eyed Blond—Former Ford model, now in publishing, is 30 and extremely athletic. Seeks a warm, intelligent, quick-witted, athletic, tall male who wants to enjoy life with a best friend. Note, photo if possible. NYM C842

Extraordinary Woman—Late 40's, the type of woman you'd never dream would write this - pretty, elegant, well-bred, vibrant, accomplished, soft, sensitive, wise, traditional values, love my children and a quality life - responsive to accomplished, refined Jewish man, adventurous but clean-living, warm and wise, with classical values, integrity and high ideals, who ordinarily wouldn't dream of answering ads. Nonsmoker. Letter/photo. NYM D196

I'm An Attractive, Intelligent—Professional woman with great legs, seeking a handsome, athletic, professional Jewish man, 30-38, for fun-filled relationship. Letter/phone. Photo a must. NYM Y394

Is It You?—That pretty, 5' to 5'4", slim, blue-eyed, lovely lady, 32-38, I'm looking for?... Me? I'm 5'11", brown hair, brown eyes, ad exec, looking for the lady of my dreams. NYM C785

Love, Passion And Romance—Share all these joys and more, with this rich, successful Jewish professional who seeks his one special partner for life. I am 34, 5'10", athletic, handsome, smart and devoted. You have brains and beauty, are under 30, slim, well-traveled, adventurous and in love with life. Photo a must. NYM Y370

Multimillionaire, Athlete, Author—32, 6'2", 190 lbs, tennis player, theater producer, movie lover. Green-eyed, handsome, midwest bred, Harvard-trained, absolutely ethical. Socked away unexpected fortune in bull market takeover wars and now seeks right woman with whom to enjoy it. You are exceptional in some way: back from the Andes, or heart-stopping sexy or sweet as Kansas. Tell me how with note/photo/phone. NYM S061

Is There A Doctor In The House?—This 34-year-old, successful professional with beauty and brains has the right Rx for love. Seeking a handsome MD, DDS, 29-45, for romance, fun, friendship and possibly more. Photo/phone. NYM S063

Do You Have Everything Except—A beautiful, intelligent and charming lady (32) to share your life with? Are you Jewish, single, 40-47, of razor-sharp mind, very best education and top-level accomplishment? Would you be ready, willing and able to fall in love? NYM D189

Very Attractive And Passionate—Professional male, 34, seeks a smart, independent, open-minded, athletic and sexy woman for friendship, romance. NYM Y409

Bright, Good-Looking, Successful—Single, white Jewish male, sensitive, honest, affectionate, good sense of humor, loves to travel, mid 30's. Seeks intelligent, beautiful, sexy, slim, single white female, mid 20's to low 30's, with similar qualities, for great times, friendship and maybe more. Photo/phone/letter. NYM Y404

Debonair French Businessman—Charming, easygoing, sense of humor, physically active, in his early 50's, seeks attractive, equally established female to venture in romance and joy of living. Note/phone/photo optional. NYM N289

Gay With AIDS—White, 40, very handsome, surprisingly healthy. NYM Y369

Sexy, Sensible And Strikingly—Good-looking female. 38, young in spirit/looks, 5'6", trim, Jewish Manhattan ad professional. Enjoys healthy life style, a few evenings of couch potato, a few out. Let's do movies, travel, work-out, kid around together. Male, 36-46, write with photo, phone. NYM Y403

Princess—27, Jewish, seeks handsome prince to build kingdom with. NYM C801

Attractive, Warm, Cheerful—Christian lady, early 50's, NYC resident, seeks compatible gentleman for love, companionship. Photo/phone, please. NYM C815

Extraordinary Life Style—Beautiful, warm, sexy, Asian, NJ woman, 47, with one child, seeks intelligent man, 36 plus, for relationship and future commitment. Note/phone/photo. NYM C831

Classic Beauty—36, 5'6", slim, fit, secure, elegant, compassionate and Christian. Only man of integrity need reply. Photo and note, please. NYM S064

Live On Edge!—Walk tightrope of adventure. Dynamic, blond television executive seeks relationship with Roger Moore look-alike. Photo/phone. NYM C816

Single White Male—41, handsome, educated, athletic, seeks attractive, sensitive, fun-loving Oriental female for possible relationship. Note/photo/phone. NYM C833

Sincere 32-Year-Old—5'6" male who isn't afraid to reveal his true feelings. Seeking attractive female, 30-35, to share life's simple pleasures. NYM L433

Super Woman Seeks Super Man—For romance, marriage and children. Seeking a successful gentleman, 30-40, of wit and character to be a companion for life. I am 30, a very successful ad exec and consultant with dark hair and blue eyes. Note/photo/phone. NYM C769

Asian Lady, 18-24, Sought By Prince—For travel, dates, companionship and future. Photo, please. NYM C845

Warm, Witty, Well-Educated—Female, 33, seeks male, 27-40. I am an attractive, 5'7", green-eyed writer and university administrator. NYM N277

White Jewish Successful Male—39 years old, possesses an MBA and an MS, never married, 5'11", 175 lbs, looking for white Jewish single woman, no children, must be pretty, intelligent, warm and communicative. I am looking for friendship, love and marriage. Please send photo and telephone number. NYM L417

Needs A Laugh—Sociable non-joiner, late 30's, extremely pretty, slim, sensual, seeks attractive, self-made, monogamous male. Photo a must. NYM C834

New To New York—Uniquely handsome, good-hearted, affectionate, 6', 180, boyish 42, well-educated, accomplished professional with warmth, depth and playful sense of humor. Seeks female counterpart, interested in relationship leading to marriage and children. Phone/photo a must. NYM C851

6' Tall, Slender, Handsome—Jewish physician, 32, seeks attractive gal, 19-28. Picture. NYM C825

Self-Employed Woman—43, looks ten years younger. Attractive, successful, smart, self-confident, friendly, funny, affectionate. Seeks male mirror to share life's journey and my 250,000 advantage miles. Send note, photo, phone and itinerary. NYM C818

Feminine Financial Broker—40, divorced mom, attractive, sophisticated, with varied NY interests, seeks male counterpart, 40 plus, for intimacy, pleasure and relationship. Photo preferred. NYM D190

Dazzling, Lithe Blond Maiden—36, seeking my inamorato. As I, he should be tall, funny, sensual, sophisticated, secure and committed. Enjoy outdoors, travel, romance. Photo welcome. NYM Y377

Upscale Male—Successful entrepreneur, handsome, 40, looks 28. High achiever but finds time for serious fun. Seeks bright, attractive female, 20's-30's, rational and career-oriented, 5'5" or under. Potential common interests: well-crafted plays and films, classical music, great books and ideas, stimulating conversation, other civilized pleasures. Devotees of supernatural phenomena need not apply. Recent photo appreciated. NYM Y417

Very Attractive, Sexy Female—Jewish, 24, 5'7", seeks tall, very handsome, outgoing, sincere, professional male, 25-32, for romance/lasting relationship. NYM C835

Attractive, Warm, Slim—Jewish female, 34, bright, energetic, caring - seeks affectionate, fit, down-to-earth, Jewish professional male, 30's-40's, to share life and love. Photo/phone, please. NYM Y395

Sorceress Seeks Stewart Stand-In—Object: Enchantment. NYM Y396

Open Life's Secret Doors—Unique man, looks 30 (is 37), 5'10", successful executive, musician and philanthropist. Seeks slim woman, 21-27, with beauty, brains and culture, for romance. Send good letter and photo. NYM S044

Embraceable Me—Slim, adorable, Jewish professional woman, with slate-blue eyes, looks great in everything from jeans and a tee shirt to an evening gown. Passionate about Manhattan, New Yorker cartoons, Saturday Zabars, Sunday Times and spending time with someone I care about. Loves the beach, travel, beautiful clothes, jazz, theater and movies. Seeking an urbane, successful professional, Ivy league type man, 40-50, who wants to meet a classy woman for a quality relationship. Photo/phone/note. NYM Y415

Successful Business Owner—Looking for partner for life. I'm 37, 5'6", slim, handsome, Jewish, Jersey suburbanite. Seeking a slim, classy, beautiful Jewish lady. NJ/Manhattan. Photo please. NYM L441

Very Handsome, Tall And Slim—30-year-old Jewish CPA/MBA, who loves sports, restaurants and good conversation, seeks attractive woman, 21-30, with similar interests, for friendship and romance. NYM Y381

Pretty Blue Chip Lady—Slim, sexy, successful, warm, outgoing, late 30's, 5'2", seeks confident, aggressive businessman. Photo. NYM N286

Meals Included—Pretty blond, brainy, petite, slim, well-read, athletic, professional chef to the rich and famous, 32, seeks successful, sensitive, fun-loving mensch. Photo/note/phone. NYM C832

Handsome, Witty DDS—Fun to be with, 31, athletic, Jewish, 5'11". Anxious to meet energetic, intelligent, slim, naturally pretty female with nice smile and a sense of humor. I'm looking for a friend to share common interests and to explore new ones. Phone/photo, please. NYM Y399

Oregano And Rye—Scottish-Sicilian, 39, Notre Dame grad. 6', athletic, a VP at large financial firm. Seeks lady, 25-36, who likes kids, Scrabble, tennis, Level 42, democrats, dancing and Forbes. Note/photo. NYM N284

Ambitious Manhattanite—43, 5'10", 185. Likes fine dining, repartee. Seeks very pretty Christian lady, 30-36, nonsmoker. Collegiate type a plus. NYM Y293

Handsome Young Attorney—Seeks a beautiful, bright, sensitive woman, age 25-39, for possible serious relationship. I am 32, attractive, health-conscious and interesting. Prefer someone who wouldn't ordinarily answer an ad. Send photo (a must)/note/phone to: POB 6291, Parsippany, NJ 07054.

Successful Attorney/Investor—Age 53, tall, thin, Ivy graduate with variety of interests. Seeks sexy, attractive, witty woman, age unimportant - but note/photo and phone are. NYM Y400

Pretty, Transplanted Quebecoise—RN, slim, blue-eyed blond female. Loves ballet, classical music, theater, dining out. Seeks equally financially stable man, 40-50, with good intentions. Photo/phone. NYM C822

Tribeca Artist—Female, 32, midwest-bred, wants a tall, creative man to want only me. Photo. NYM C821

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The truly beautiful woman who finds herself single does not go to singles bars. Nor, will you find her on singles weekends, but she is out there, and being the woman that she is, she would love to meet that special man.

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If you are successful, single and interested in having a special lady in your life, call. Let me learn something about you. Chances are I know a number of beautiful single women who would love to meet a guy just like you. I will introduce you to several of them and help you find one who is just right for you. Isn't that what you really want.

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Women's Body Building Fan—Has great seats for Ms. Olympia. Seeks his muscular female companion for workouts, dinners, cuddling, sharing feelings. Youthful 43, blue eyes, bearded, solid build, romantic. Flowers await. NYM Y339

You Have Found A Great Woman—Top professional, slim, smart and wants to enjoy life with a great guy (37-47). Loves travel, opera and romantic evenings. Photo and note a must. NYM Y401

Beautiful, Feminine Redhead—Intelligent, 36, looking for secure, serious, marriage-minded male (35-49), who understands that life is what you make of it - and so are relationships. Seeking man of substance, experienced only - no amateurs!! Bio/note. NYM F021

Blue-Eyed, Blond And Beautiful—Successful, self-employed female, 42. Unique combination of entrepreneurial mind, quick wit and artistic spirit. Enjoys bicycling, the outdoors and sculpting. You are bright, warm, established and ready for commitment. Photo/note. NYM L448

Are You A Male, 5'10" Plus, 55 Plus—Looking for a relationship? Here I am - tall, healthy attractive female looking for you. Note/photo, please. NYM Y315

Very Pretty, Easygoing Widow—5'5", 125, seeks friend and lover, 40's-50's, caring, attractive and interesting. Nonsmoker. Photo/note. NYM C839

I'm A 47-Year-Old Bachelor—I'm seeking a slim, stable, down-to-earth woman who enjoys a good game of tennis, going to a concert or opera. Photo would be nice. Westchester. NYM N292

Very Pretty Brunette—25, seeking cute Jewish male, 25-30, for relationship. Photo/phone. NYM L442

Consider The Possibilities—Fabulous-looking, 39, Jewish female, 5'7", green eyes - loves football, beaches, aerobics, romantic evenings - meets tall, handsome Jewish male who's warm, sensitive, quick-witted. I love a happening ending, don't you? Nonsmoker only. Photo/note/phone. NYM C826

A Lively Blend—Of traditional values, modern pursuits and civic involvement. Politics, ballet, travel and modern art are special interests for this 39-year-old, slim, attractive brunette. I'm a communications professional and am interested in meeting a single male to share my avocations and friendship in a mutually nourishing relationship. If interested, please drop a note and phone number. NYM Y416

Gorgeous Professional—32, fit, cultured, extremely successful, seeks high-achieving Wall-Streeter, banker, MD, JD or businessman for happily ever after. If you are one of these, Christian, very handsome and over 5'9" - send note/phone and photo - a must for reply, to: NYM Y406

Downtown Woman Artist—38 and beautiful, seeks man - first-class hugger. Honesty and photo a must. NYM Y407

Beauty, Brains, Class—Italian, 30, 5'6", slim, successful, happy, secure, love to work out, play tennis, the beach and ski. Seeks gentleman, 30-38, secure, successful, strong, but gentle with similar interests. Photo, please. NYM Y410

Stanford, CT—Handsome, romantic Italian MD, 30, 5'8". Dreams of a beautiful and intelligent female, 21-27, with lively sense of humor. Photo. NYM C850

Star Trek, Beauty And The Beast—If you share the good will and spirit of comradery of these cult shows - then we already have humanistic values in common. I am 43, female, divorced with one child. Note/phone. NYM Y433

Last Woman You'd Expect To Meet—Strikingly attractive, successful, late 30's, young inside/out, slim, sensual, 5'6", dark eyes, long hair, down-to-earth yet sophisticated, seeks together, very attractive, 45-55-year-old, amazing, ecclectic man, 5'10" plus, successful, quick-witted, passionate, absurd who never reads these ads. Phone/photo a must. NYM C854

Long Island Professional—Divorced, secure Jewish male, early 40's, would like to meet a late 30's or early 40's, attractive, intelligent Jewish woman who enjoys skiing, tennis, theater, movies and much more. Photo/phone/note. NYM N297

Very Attractive, Intelligent—Successful business lady in mid 40's, seeks accomplished Jewish man - to meet, talk and share life styles - must be medium-tall, good-looking and well-spoken. NYM D197

Here's Looking For You, Kid—Beautiful, successful Jewish exec, 30, with great sense of humor, style and adventure, seeks ambitious man, 28-38, with spare time for sailing, dancing, traveling and being silly. Photo/note. NYM C857

Weekends And More—Tired of being alone in the city? 50ish male of good appearance, tired of being alone in NJ. Photo/phone/short note. NYM L450

Warm And Beautiful—38-year-old, Jewish lady MD, 5'9", blond and shapely, seeks kind and caring, nonsmoking Jewish man, 36-45. Photo if possible. NYM C859

No Marriage Desired—Attractive, curvaceous, successful Manhattan blond seeks rugged, adventurous, humorous man, 40-55, for skiing, travel, friendship and romance. NYM C860

Beautiful Harvard Graduate—Slim, successful, former Bostonian, enjoys tennis, skiing and travel. Seeks bright, attractive, athletic man, 35-45, with a sense of humor and traditional values. Photo. NYM C814

Gay Jewish Woman—Intelligent, sincere, sensitive, secure. Enjoys films, music, cooking and dining out. Seeks attractive woman, 35-45, with wit and style, who is truly available to share loving relationship. Nonsmoker. Photo/note. NYM L458

Female Exec Seeking Male—To be my best friend/lover. You're 50-65, nonsmoker, interested in the cultural scene of NY, tennis, have a curiosity and adventure for life. NYM Y430

Romance And Adventure—Sought by cute Jewish female, 29, who can't believe she's doing this. Enjoys skiing, tennis, movies, travel, pizza and caviar. Seeks bright, fun, all-around special guy, 27-35. Photo/phone. NYM Y434

ASSORTMENTS

Assortments is a weekly bulletin board in New York Magazine's Classified. Find a friend, send best wishes or promote your special event. Personal rate is $28.00 per line. Business rate is $40.00 per line. Non-profit rate is $25.00 per line. Add $15.00 for NYM Box Number. Call Skip Lundby at 212-971-3155.

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Herpes Society Gathering—11/14/88, 7:30 PM. Meet new, interesting friends. Wine and cheese. 48 E 84th Street. $5.

CLASSIC TOYS—*Old and new, for every taste and budget. Wed-Sun. 12-6:30pm, 69 Thompson St. 212-941-9129*

Intelligent Southern Lady—*24, enjoys* good company, music, food, etc. - including an occasional trip to NY. Seeks warm, optimistic man to serve as guide and companion on these trips. Belle will serve as guide on trips to NC. Man must: like animals and nature - not smoke. NYM N282

Rachel • Stubborn Syrian Girl—I want to marry you. I love you. Look to our future together. Call me. The next ad will be on TV. Love Bruce.

Long Island Volleyball—Singles needed for co-ed and all-men's volleyball teams to play in Islip leagues. Strong players preferred. 516-472-6631.

Co-Parent Wanted—Stable professional, seeks secure, loving man to share in the creation and raising of a child. NYM C861

Gay Woman Seeks Gay Male—Who is interested in having children. If you have paternal instincts but thought it would conflict with your preferences, perhaps we should talk. NYM C862

Handsome Corporate Exec—Seeks classy Oriental lady for travel, etc. NYM N295

Passionate PhD—Who also is a shapely brown-eyed brunette, 5'7", 37, seeks a tall, kind and caring man (professional/executive), with an active sense of humor. Object: merrymaking and monogamy. NYM C764

Single Jewish Female—32, well-educated professional, blue eyes, petite, cute, interests include a bit of everything. I'm looking for that special someone to share my life with. Photo, please. NYM Y354

Tall, Lovely Scandinavian Woman—40, mother of two-year-old son. Enjoys family life, nature, books, languages, the arts, travel and occasional solitude. I seek a man, 38-48, 6'1" plus, who enjoys the above and is honest, decisive, successful, loving, communicative with sparks of humor, Christian, but otherwise imperfect. Own children a plus. NYM C777

Psychotherapist, Occasional—Sports nut, 33. Good listener, good talker, good laugher. Very pretty, petite, Jewish. Sometimes serious, sometimes silly. Looking for a man of imagination, intelligence, warmth and depth. Photo. NYM Y356

A Mensch For All Seasons—More or less. Ready to lose my head over a lovely female, 25-35, professional, whose beauty includes the type that never goes out of season. I love old romantic movies, play tennis, scuba, ballroom dance and travel through the outer and inner world. I look like a movie star, am rich and exaggerate terribly. But now that I caught your attention, there will be an intermission while we exchange photo, phone and bio. I'll be right back after your important message. Stay tuned! NYM C778

Beautiful Woman, Spectacular Smile—And legs, sense of fun, kind, open, very intelligent, loves music, tennis, travel, Jewish culture. Wants fascinating man, very accomplished, polished, old-fashioned values, 35-55, for lasting partnership. Photo/note/phone. NYM C779

Pretty Blue-Eyed Blond Accountant—45, 5'6", curvaceous, seeks a well-educated professional/businessman for lasting relationship and commitment. NYM C790

You Too Are Kind—Sexy, attractive, successful and personable. Mutual interests are the arts, sports (spectator too), travel and each other. I am a divorced woman (no children, love children), mid 30's, good-looking and tall. You won't be disappointed in my face and figure and you'll love me for my heart and mind. Note/phone. Tempted to ask for photo. NYM Y357

This High-Voltage Electrical Engineer—Is seeking to complete a circuit with a woman (possibly 38-?), who appreciates old-fashioned values - home, family and intimate evenings. I am 5'10", Jewish, 45, with salt and pepper hair, dimples, shocking blue eyes, sincere, with a spirit of adventure. Sailing, racquetball, bubbling Wurlitzers are my passions. How about you? Send wiring diagram to your smile. Photo and note appreciated. NYM D188

The Golden Mist Upon Your Hair—Ah romance...this 28-year-old man, adventurous, friendly, traditional, seeks a warm-hearted, independent, active woman, 25-30, to share laughs, fun and the morning dew. Phone/photo. NYM Y375

Shy, Attractive Scuba Diver—26, likes travel, quiet, romantic evenings. Seeks mermaid, 21-28, for above/under-water adventure. Letter/photo/phone. NYM C787

Gay White Male—Early 50's, outgoing and in shape. Seeks man, 40-60, to share NYC cultural and social life. Could lead to more. Reply - POB 4224, NYC 10163.

No Cutesy Talk, Just Facts—Very pretty, slim, blue-eyed blond, 38, Jewish woman, who possesses warm heart and great humor, seeks male Jewish counterpart. Photo. NYM L459

Kind, Athletic Entrepreneur—Handsome man, 30, into outdoors, movies, romance, song. Looking for attractive woman, 24-30, to share the above and more. Photo/phone. NYM C789

Exotic Black Beauty—Foreign-born, tall, slim, sensuous, sophisticated, independent, has joie de vivre and an international background. Seeks tall, interesting, romantic, very successful, mature man of quality (over 40). Bio/photo. NYM Y365

38-Year-Old, Attractive Woman—About town, wakes up to Bobby Short, weekends in Maine, Lincoln Center devotee, voracious reader. Seeks man over 35, who has been analyzed, preferably Jewish, who is mature and knows how to tip the head waiter. I want someone whose walls have come down. NYM C791

Tall, Handsome, Athletic Lawyer—39, loves piano, old houses, Red Sox, books, good food, opera, ballet. Enjoys juggling, biking. Six years in Europe. Warm, caring, intellectual, witty. Seeks bright, affectionate, attractive woman. Note/photo appreciated. NYM C792

Mary Tyler Moore Type—5'4", 36, slim, attractive, upbeat and classy. Seeks established, personable Jewish male for permanant relationship. NYM C793

Woman, 20's, Desired By Executive—For travel, companionship and honest relationship. NYM C628

Italian, Successful Businessman—Never married, loves sports cars and first class living. Seeks attractive, sincere, sophisticated female, 25-35, for a serious relationship. No child. Phone/photo. POB 837, Milburn, NJ 07041.

Seeking Merger Partner—Successful, fun-loving, shapely, attractive female attorney, early 30's, who enjoys travel and fine cuisine, seeks a merger with witty, warm, intelligent, Jewish professional man, 32-48 - such merger is intended to provide an environment for mutual growth, friendship, happiness and love. Note/phone. NYM Y398

Are You An Accomplished Man With—With traditional values, wit, financially secure, age 55-65, looking for a woman with similar attributes? NYM Y366

Artistic, Warm, Full Of Wonder—Very attractive, dark-eyed brunette, fit, healthy. Looking for optimistic, communicative, intelligent man with sense of humor, who thinks and is able to love, 30-42. Photo and phone. NYM Y367

Woman Of Integrity—Very cultured, attractive, divorced, Ivy-educated, mid 40's seeks highly-educated, successful man o integrity. Under 55 preferred. Note phone/photo. NYM Y368

Sexy 10-Plus Lady—Seeks fit, witty Jewish man, 40-50, for chemistry. NYM C797

Bright, Attractive, Elegant Woman—4 interested in sports, cooking, country da and city nights. Looking for counterpar Photo/bio/phone. NYM S062

Handsome Wasp, Marketing Executive— 36, interviewing for long-term positi Applicant should be smart, attractive a happy to be a woman. Photo. NYM Y3

Handsome, Lovable, 6' Wasp—Male, 3 seeks down-to-earth, marriage-minded single white female, for warm, caring r lationship. Must enjoy country life as we as city lights. Photo/phone/bio pleas NYM Y372

I Am Pink Roses And Football—Jea and silk evening gowns, Shalimar ar hockey. Pretty, extremely young lookin 44-year-old NJ woman, who is sensuou sensitive, slim and always romantic, ready to share a lifetime of love with o very special man. You are affectionat warm, ruggedly handsome, successfu preferably Jewish or Italian and ca handle being treated like a king. Not photo/phone. NYM C824

Pretty, Slim, Shapely—Manhattan lady, 5'6", would love to meet an honest, warm, mellow, fit, highly successful, nonsmoking man, 38-53, who wants to explore the possiblity of friendship leading to a monogamous ongoing romance/marriage. I enjoy being a businesswoman and offering a firm handshake by day, but at night I'd love to gently slip my hand into a hand just a little bigger than my own - yours. NYM C823

Attractive, Intelligent, Caring Woman—30, seeks non-religious Jewish professional, 30-38, who is considerate, affectionate, assertive and manly. Photo. NYM L449

A Zest For Life—Very pretty, blue-eyed, 34-year-old professional woman seeks partner who can enjoy both the city's culture and the charm of the country. Interested in meeting educated, handsome gregarious man, 32-39, to share life's pleasures. Photo/note/phone. NYM N290

Copper Tone Man—With a deep voice and an accent. Tall and very sexy, successful, enjoys quiet life, movies, candlelight dinners, looking for a female between 28 and 38. NYM N278

Tall Blond—Spiritually aware Anglophile, former New York/Paris model. Seeking dear man of at least 50, interested in sharing a lovely, gracious, conscious life. You are successful, beautifully mannered and appreciative of a 41-year-old Renaissance woman with two small sons, who loves Northern Vermont and tea at the Carlyle. Photo/phone. NYM D193

Magnetic Blond Beauty—High-spirited, dazzling, early 30's, shoulder-length blond hair, blue eyes, high cheekbones, long legs, with a tender heart and a successful business. Would like a rugged teddy bear with a solid build, 185 lbs plus, football player/wrestler-type body, who can express to me his sensitive, gentle feelings, but is tough on the outside and can take care of business. I'm waiting to be embraced in your arms. Photo. NYM Y413

Ball Of Fire, Attractive La Jollan—34, Europe/Ivy-educated MBA, misses NY! Seeks classy Jewish guy, 30-45, visiting/moving to CA. Photo/note. NYM Y408

Almost Beautiful—Wide-eyed and genuine, I'm hoping to fall in love again, seeking Jewish male counterpart, 40-50, who is intelligent, compassionate, playful and pen to the possibilities. Note. NYM C855

Thinking Man's Woman—Blond, slim, pretty, 41, 5'5", seeks very intelligent, attractive, witty, lovable man who enjoys ravel, theater, dining in or out and, at the nd of the day, coming home to me. Per-onal note/photo. NYM C776

Beautiful, Bright, Sexy—Sweet, eye-atching, aqua-eyed brunette, 40's, alive, ull of fun, passion and warmth, with dy-amic, unique personality. Seeks chemis-y with tall, handsome, muscular, rugged, ensuous, affectionate male, 47 or over, or relationship. Photo/phone. NYM C796

t Home In Morris County—Blond, slim J woman, 38, 5'9", Manhattan com-uter, looking for gentleman who enjoys ife, cycling, antiques, gardening. onsmoker. NYM C783

eisty Entrepreneurial Female—Trim, 42, ith college-age son, seeks NYC, divorced gentleman for quiet times - weekly skiing n Berkshires, good music, books and venings before a fireplace. NYM Y391

The Big Easy?—Smart, spunky, pretty lady JD, 33, Jewish. Enjoys Israel, jazz, tennis, politics. To find solid, impish, successful, athletic, creative, witty man, 28-43, with soul and smarts, for long haul?... Note and/or photo. NYM L452

Editor—White female, 28, warm, smart, funny. Loves old movies, 50's/60's music, long walks, conversation. Collects 60's memorabilia. Seeks male with same traits and equally varied interests. Nonsmoker. Letter/phone. POB 1112, NYC 10185

Adventurous, Outgoing Entrepreneur—32, tall, slim, fit and handsome corporate president with diverse interests. Would like to meet a beautiful, creative woman who shares a love for the arts, humor, weekend escapes and a passion for new experiences. Note/photo a must for reply. NYM Y420

International Entrepreneur—57, seeks to meet classy, educated, elegant lady. Note and phone. NYM Y421

Mr. Wonderful Wanted—If you are super-successful, warm, very attractive, refined, humorous and secure, over 6', 45-55, then this high-energy, warm, blue-eyed, very attractive blond Manhattanite, stockbroker, who is full of life, is ready for you. Photo/phone/note. NYM Y405

A Friend For All Seasons—Rare breed, romantic male, 6'2", tanned, very good-looking, strong yet gentle, easygoing, loves both city and country life, children and animals, dances, plays. Would enjoy having lots of fun, yet being serious and sharing all with that special someone. You're an exceptionally attractive, slim, adventurous, intelligent 30's lady, sensitive, playful, a dreamer and ready for spoiling. To start off with champagne and a smile, current photo exchange a must. NYM Y423

Lady Lawyer—Very attractive, slender, Christian, 31, warm, sincere with good sense of humor. Seeks intelligent, athletic male, 28-43, to share friendship and romance. Please send note and phone. Photo if possible. NYM N294

Warm, Caring, Handsome—Jewish professional, 6', 165 lbs, athletic, sophisticated, fun and fun-loving. Seeks down-to-earth Jewish female, 26-35, with beauty, brains, grace and a kind heart. Nonsmoker and over 5'5" preferred. Photo/note. Will exchange. NYM L454

Sophisticated Jewish Man—Mid 30's, serious bicyclist, eye towards x-country skiing, looking for athletic woman to share outdoor adventures and more. Photo/note/phone. NYM C844

Leggy, Intelligent Woman—Dancer/choreographer, late 30's, who likes astronomy, animals, architecture and laughing myself silly. Looking for a man, 30-40, who is good-looking, smart, romantic and fun to be with. Photo/note. NYM C843

Tall, Very Successful, Good-Looking—Corporate president, mid 40's, seeks beautiful lady in her 30's, to share life's pleasures. Note/photo/phone. NYM Y425

Smiling Eyes, Handsome, Romantic—Fun-loving and easygoing male, 34, with a sparkling personality, seeks a lady who is emotionally mature, sincere, caring, slim, sexy and capable of building a lasting, loving relationship. Note/photo/phone. NYM D195

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Classy, Waspy Divorcee—42, attractive, lives NYC and weekends in the country, seeks to meet successful man who plays tennis, golf, jogs or skis. NYM Y316

Yes—I will make her smile with pleasure, sparkle from wit and warm from care. I'm a man for but one woman, and she, not frivolous, is bright, sometimes bold, always feminine, not always yielding and mature enough to see and be drawn to the youth my years disguise. As she expects, I am truly fit, and like her, nicely packaged. Divorced, 62, 5'9". Please wait until a current photo can accompany your reply. NYM Y426

Westchester Lady Wanted—Intelligent, beautiful, a little mad, 30-40. I, intense, intelligent, handsome, secure. Photo/phone and note. NYM Y427

Attorney, 43—Seeks female kindred spirit with a sense of whimsy, a hint of mystery and a touch of the sentimental. NYM N296

Attractive, Financially Secure—Successful professional, light-skinned black, divorced woman, 39, who enjoys the arts and music, seeks professional, financially secure, successful, romantic, family-oriented gentleman, white or black, 40-55. Send photo/phone and handwritten bio. NYM Y429

North Jersey Woman—Jewish, 44, cute, petite, creative and warm. NYM Y428

Romantic Editor/Journalist—Male, 38, seeks free-thinking, commitment-minded, attractive woman - for serious relationship and hopefully more. Photo. NYM Y431

Country Girl In City—Fit, slim, pretty, Jewish, psychiatric social worker. Enjoys cycling, fireplaces, good conversations, being silly, Brahms, jazz and folk/swing dance. Seeks man, 30's to early 40's, passionate about his work and play, for fun and future. Note/phone a must, photo helpful. NYM L455

You Deserve This Woman—Sally Field adorable, Cher body, Glen Close sizzle. But I'm my own woman. LI (willing to meet in city) Jewish professional/loving mom with warmth, brains, charisma, seeks a man, 35-45, of depth, fire, soul, joy, who can move me, be moved, still giggle and grow with me. Nonsmoker. Tell me about you. Photo, please. NYM C849

Imagine Me—Fit, feminine, smart, sexy, 46, seeking to kiss a frog. NYM L456

Skier, Very Pretty—46, vivacious, elegant, traditional values. Blond, blue eyes, sensuous, slender, Jewish, nonsmoker. Seeking quality man of humor and warmth, 46-58, financially secure, who is ready for a loving, lasting relationship. My profession affords me leisure time to enjoy the arts, sailing, tennis, the Giants (season tickets), home cooking and skiing. The autumn leaves give way to snow, so if you're a man for all seasons, please respond and tell me so. Photo/bio/phone. NYM F022

Tanglewood, Sailing, Country Outings—Dancing and dining are only a few enjoyments of this 32 year woman, 5'6", blond, attractive and fit, candid, adventurous who is seeking a special guy. Under 43, over 5'10". Note/photo. NYM L446

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 632

BY MARY ANN MADDEN

"THE BIG, FIRESIDE BOOK OF COMPOST"

"TEACH YOURSELF GRIEVOUS BODILY HARM"

"AL SHARPTON: THE MAN" (as told to Vidal Sassoon)

Above, books omitted from our Christmas list. Competitors are invited to invent the title of a single unappealing work of fiction or nonfiction.

Results of Competition 629, in which you were asked to devise meaningless proverbs.

Report: An empty hat may be tossed in the ring and a cat may look at a would-be king, but recent campaigns (which many entries addressed) seemed overworked subjects, even for proverbs. As you know, results are not printed in descending order of delight. The way to the elephant's graveyard is often littered with treasure. Especially near the end. If you take my meaning. As many of you, from time to time, have not.

First Prizes of two-year subscriptions to "New York" to:

The mother-in-law of a ferret is still a rodent.
Richard Nodell, N.Y.C.

A man with a cold poses no threat to a man with a gun.
Robert D. McCaddin, Allenhurst, N.J.

Life is like yogurt: Sometimes the fruit is at the bottom.
Carol Nissenson, Washington, D.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

It's a foolish fisherman who would cast his net into a well.
Dolly Hecht, N.Y.C.

Caffè di mattino, crema di notte.
Bill Jaker, Harpursville, N.Y.

The wise man will plant peas where corn will not grow.
Eddie Reardon, Mt. Kisco, N.Y.

And Honorable Mention to:

Life is a canary.
C. Gonzalez, Briarwood, N.Y.

The lame dog may miss the hunt but not the meal.
John Blumenthal, Rye, N.Y.

Climb no mountain that towers above other things.
Richard P. Monley, Birmingham, Mich.

If the devil cheats at croquet, let her.
Allyn Freeman, N.Y.C.

Never eat pudding underwater.
Melinda Kevis, Cambridge, Mass.

The man who steals his neighbor's wife is not alone.
Boo Blume, Sayville, N.Y.

Luck at the gaming table often depends on many factors, not the least of which is the order of the cards.
Stephanie Joseph, Teaneck, N.J.

It is better to eat caviar with a large spoon than to drink borscht through a straw. (Russian)
Dr. & Mrs. Myron Leiman, Mineola, N.Y.

Pearls before swine, dine after nine.
Oscar Weigle, Whitestone, N.Y.

A hot August day seems coolest to the dry cleaner leaving his shop.
Peter Filichia, N.Y.C.

When the camel barks before dawn, then shall the hunter find soap in his boot.
James J. Cordes, Stockholm, N.J.

The cheetah may outrun the bear, but the deer can outrun the armadillo.
Mark Lagasse, N.Y.C.

The sound of two feet is louder than the sound of one foot. (Ancient Zen koan)
Kristina Simms, Macon, Ga.

The law of gravity admits of no appeals.
Physics Bldg., SUNY, Albany, N.Y.

You can neither teach a vulture to sing nor a hedgehog to carry water.
Joe Moore, White Haven, Pa.

Study is as study does.
Inez S. Levy, Queens

'Tis very hard to take a nap
If Kissinger is in your lap.
Jan Leary, Chicago, Ill.

An eccentric should sleep only at odd hours.
Joyce Alexander, N. Caldwell, N.J.

Parting advice is not meaningful to a dead person.
Bartenders at Fulton St. Cafe, N.Y.C.

When the zephyr is from the East, the sun will flee or follow.
John B. Rockwell, N.Y.C.

The duck kicks with his hind leg.
William J. O'Malley, S. J., Bronx

Although the moon is only one fourth the size of the earth, it is farther away.
Michael L. Rice, Hauppauge, N.Y.

The fish was asked: Have you news from the sea? He answered: I have much to say, but my mouth is full of water.
Cara A. Garofalo, Brooklyn

The shoe does not care which foot the sock is on.
Martin Greenfield, M.D., Roslyn, N.Y.

The reddest apple may still harbor a worm.
Marilyn Crystal, Scarsdale, N.Y.

Applause from the balcony is sweeter than a hiss from the mezzanine.
Stephen Pearlman, N.Y.C.

After all, people are only human sometimes.
Jean M. Granger Armitage, Hillsdale, N.J.

Ask for the moon, get the moon;
Ask for the stars, get Morgan Fairchild.
Larry Laiken, N.Y.C.

Better that the cricket cry loudly than the lion laugh softly.
Herb Hammer, N.Y.C.

Soup is followed by hot words.
Chris Lewnes, Brooklyn

Pike bones swallowed I to III
Will ensure longevity.
Ellen Burr, Truro, Mass.

One man's panpipe is another man's raison d'être.
Kathy Hakim, Queens

When you come to the end of your rope, you throw up your hands in despair.
Howard Slenk, Grand Rapids, Mich.

A computer without memory is soon forgot.
Edmund Conti, Summit, N.J.

A journey of 100 *li* never ends at the destination. (Taoist saying)
Hikaru Shiki, N.Y.C.

He who would win should remember the sponge.
Bobbie DiNiscia, Paterson, N.J

An old slipper dances like a new toothbrush
Margaret D. Dale
Longmeadow, Mass

Practice what thee preach, lest others preach what thee would not have them practice (Amish)
Eldred Erdman, Princeton, N.

Things are just like everything else, but no always, and not everywhere.
L. R. N. Ashley, Brookly

Even in the longest of journeys, the feet wi touch but a few grains of sand.
Wayne M. Ozzi, Staten Islan

Who sets fire to his yurt finds no solace i nutmeg.
Morton Levine, N.Y.

The more things change, the more you nee alterations.
Kirk Starczewski, Utica, N.

If you can't swim, don't dance.
Edna Stoler, N.Y.

No matter how deep the ocean, you can a ways break a pane of glass with a hammer
Norman Ruttner, M.D., N.Y.

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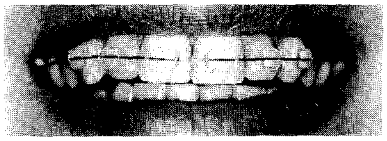

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He who awakens before dawn gets dressed in the dark.
Rich Houston, Bloomington, Ind.

The roar of the lion echoes in the belly of the whale.
Louis B. Raffel, Skokie, Ill.

The book of life is not written in upper- and lowercase.
Stan Karp, Westfield, N.J.

The anger of the righteous is as chaff cast into the microwave.
David Chasman, Beverly Hills, Calif.

The miser who counts his blessings is doubly rich.
Raymond E. Benenson, Niskayuna, N.Y.

Only the cat who sits on the windowsill will see the mailman.
Theresa Gagnon, Sterling Heights, Mich.

When the bald man covers his head with feathers, then shall the eagle wear a toupee.
Sheila B. Blume, M.D., Sayville, N.Y.

It is better to be a solo synchronized swimmer than to swim alone.
Ronald Melrose, N.Y.C.

Lust not, want not.
Fred Raymond, Clearwater, Fla.

A man who walks like a turtle carries his house on his back.
John Michael Tribelli, N.Y.C.

When stuck with a lobster, make lobster salad.
John Richard Lewis, N.Y.C.

Let sleeping dogs lie; once awake, however, they are required to tell the truth.
Randi Friedman, Hyde Park, Mass.

No man is a hero to his allergist.
Al E. Campagnolo, Eastchester, N.Y.

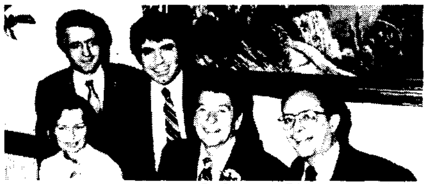
You can give a warrior a sword, but you can't make him dance.
Stacy Plusch, Hempstead, N.Y.

Opportunity knocks, but help is only a phone call away.
Alec Billyou, Bronxville, N.Y.

It's always darkest at the top of the stairs.
Judy Simkow, University Heights, Ohio

Neither a borrower nor a Lender's bagel be.
Bruce Sinclair, New Milford, N.Y.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 632, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by November 11. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 12 issue. Out-of-town postmarks are given three days' grace.



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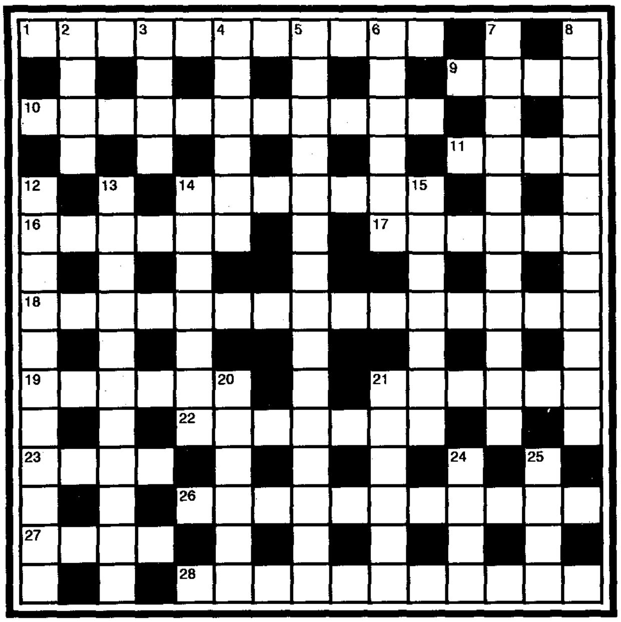
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Particular abhorrence of reading tape translation first. (3, 8)
9 Indian canine, disoriented, loses direction. (4)
10 Flowers enclosed—no stems broken. (11)
11 An oriental chest that's made of iron. (4)
14 King of deep resolution. (7)
16 Standard look for an Indian. (6)
17 This coarse-grained rock singes in eruption. (6)
18 Late with message of ecclesiastic ban. (15)
19 Behold sari twined round member of the crew. (6)
21 About to give up and go back. (6)
22 Want label put in the other way round, then wiped out. (7)
23 Ring in an order for an instrument. (4)
26 On the way in, duck then rise awkwardly, seeing those who encouraged the crime. (11)
27 Boy brought to book by degrees. (4)
28 A race to get there after tide's turned? (11)



DOWN

2 For containing water, dam river. (4)
3 A set of books one isn't commending. (4)
4 Middle course sought by outsiders? (6)
5 After Times upheaval, managed health resort—payment received not quite clear gain. (4-11)
6 Having to be paid around mid-morning. (6)
7 Hide in tub in order to get free. (11)
8 Outstanding vocalist making seasonal appearance. (5, 6)
12 Penthouse source of super poetry. (5, 6)
13 Upsetting histrionics, with this disease. (11)
14 Heavenly body turning women on. (3, 4)
15 Cleaned festering wound. (7)
20 About to get small tip for delivery. (6)
21 Argue with justification. (6)
24 Small piece of wood—pine. (4)
25 Manx bird—one much revered. (4)

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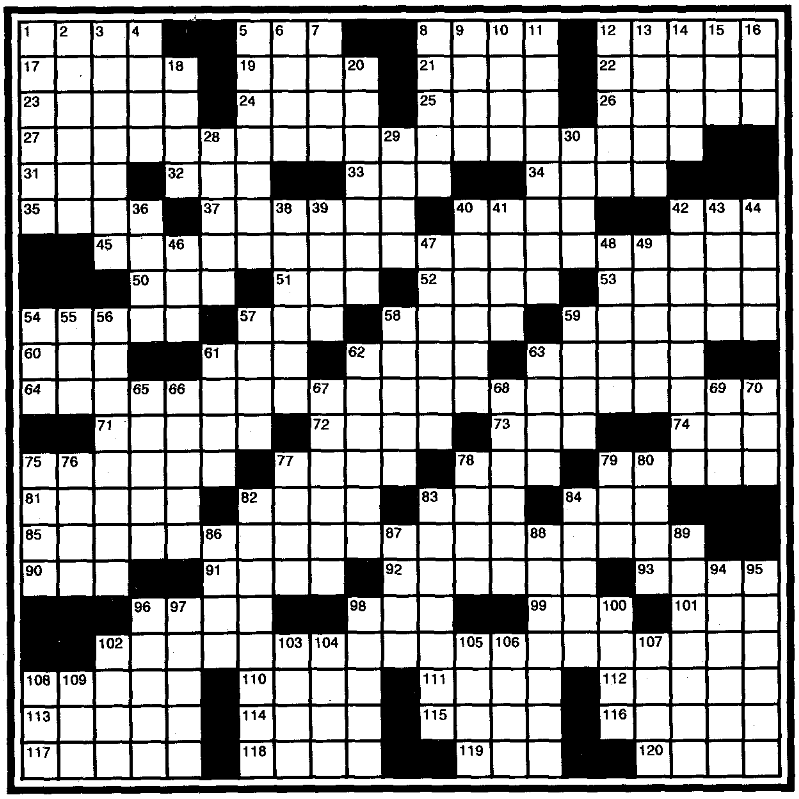
'PATRIOTIC FLUBS': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

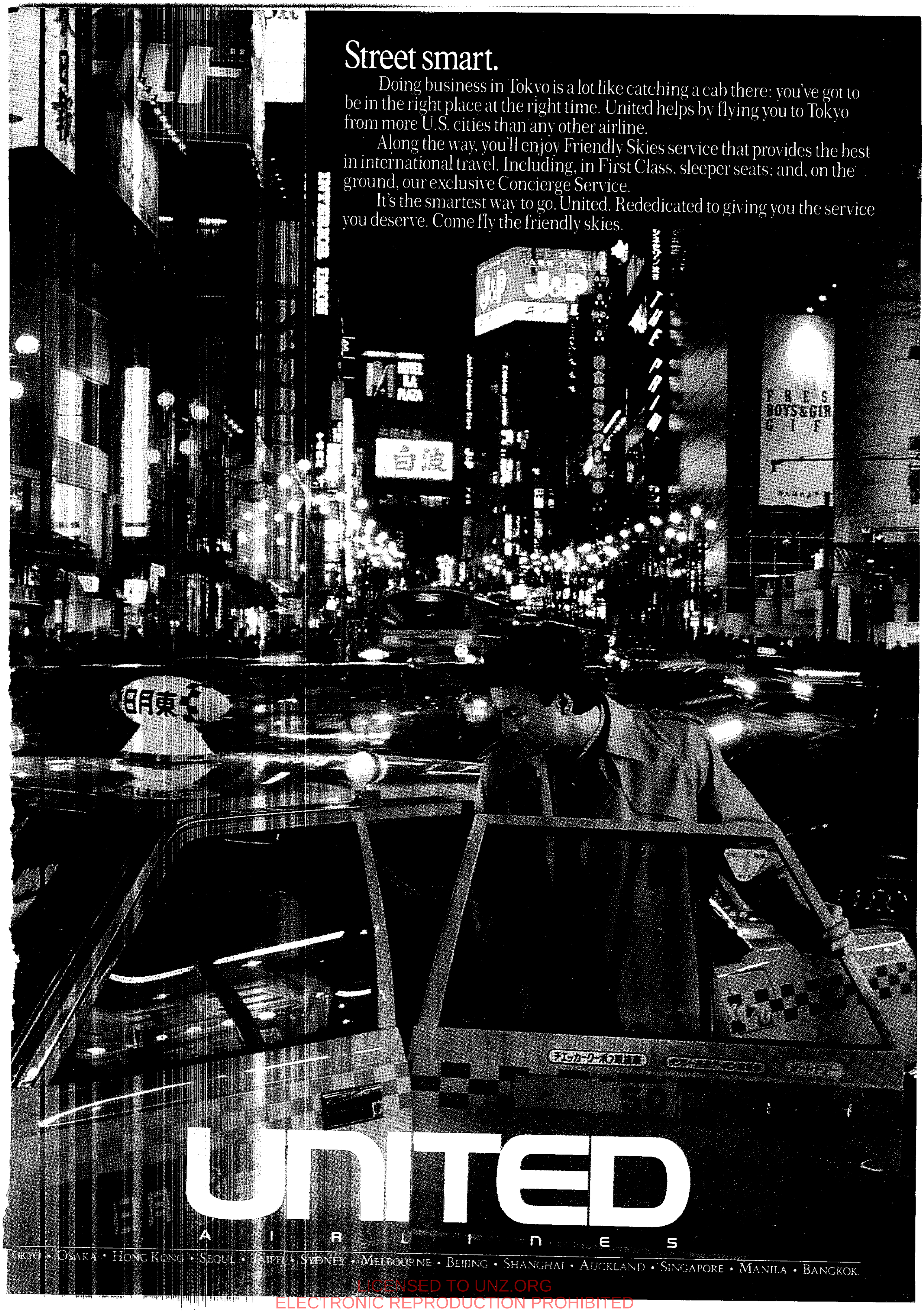
1 Tweed of Tammany
5 Mrs. North
8 Angelico and Diavolo
12 Costly fur
17 Gaucho's lariat
19 Pianist Templeton
21 Toga
22 Vinegar bottle
23 "—— the Family"
24 Raid the fridge
25 Harrow's rival
26 Arctic residence
27 Author Jong's boast?
31 Sunday lecture: abbr.
32 Fond du ——, Wisconsin
33 Reel's go-with
34 "How sweet ——!"
35 Austrian river
37 Wise old Greek
40 Top-notch
42 Sheepish sound
45 Martial-law creed?
50 Clinging vine
51 Pensioned off, short style
52 Christmas carol
53 John Mc—— of tennis
54 Suzette's pancake
57 Lew Wallace hero
58 Hindu misters
59 Kitchen tearjerkers
60 Foal food
61 Palindromic parent
62 Tommy's gun
63 Crazy as ——
64 Line from a loud anthem?
71 Loverboy
72 Sad-news item
73 Ed. gp.
74 Foxy
75 December store employees
77 Cosby's "I Spy" partner
78 Knox and Dix: abbr.
79 Quebec peninsula
81 Actor von Stroheim
82 Senate runner
83 Onassis, familiarly
84 After an aitch
85 How to guide her through the night?
90 Oppositionist's vote
91 Readies champagne
92 Parthenon goddess
93 First name in clock-making
96 Parlor piece
98 Small, in Dogpatch
99 Crackerjack pilot
101 —— Na Na
102 Cook's parasitic promise?
108 Goliath's opponent
110 Auto pioneer
111 —— gin fizz
112 Threesomes
113 Playing marble
114 Discourteous
115 Ranee's wraparound
116 Gawk
117 Faux pas
118 Cauterize
119 Saigon's land, to a GI
120 Rita's Khan, et al.

DOWN

1 Cook, in a way
2 Persons created equal in Texas?
3 Neighbor of Naples
4 Recipe direction
5 Cure-all
6 Very much
7 Engage, as gears
8 Liberated
9 List of duties
10 —— Ben Adhem
11 Watchman
12 Futuristic lit.
13 Dog of myth
14 England's symbol
15 Tolstoy
16 D.D.E.'s command
18 Indigo source
20 Kind of cigar
28 Shrewd
29 Née
30 Caesar's highway
36 Scissors stroke
38 Plunks the strings
39 Ascending row
40 Give unction
41 Kin of sonnets
42 Isak Dinesen's title
43 Elvis's middle name
44 Citrus drinks
46 Eden exile
47 Turbulence
48 Port of Italy
49 Labor coalition
54 Foldaway bed
55 Cheerleader's cry
56 Timeless time
57 Rail rider
58 Sunset or Gaza
59 Ukrainian saint
61 Fr. matrons
62 Rent to a secondary tenant
63 Scottish singles
65 Make a mess of
66 Nebraska city
67 Large branches
68 Keeping the set tempo
69 Matterhorn, e.g.
70 Bar staple
75 Seamed
76 Caruso rendition
77 Canary's confines
78 Wagnerian god
79 Bearded antelope
80 Feels out of sorts
82 Bullfight horsemen
83 Without guile
84 Oriental computers
86 Type of insurance
87 Strike out
88 Disneyland locale
89 Brutish
94 "And two —— public . . ." (bipartisan voters?)
95 Ships' cable holes
96 Malice aforethought
97 Of earlier vintage
98 Surgeon's beam
100 Tolkien creatures
102 The Terrible
103 Stick with this
104 Mussolini's daughter
105 Pizzazz
106 Uncas's love
107 Mex. miss
108 Use a powder puff
109 Have —— at (try)



Solutions to last week's puzzles appear on page 1



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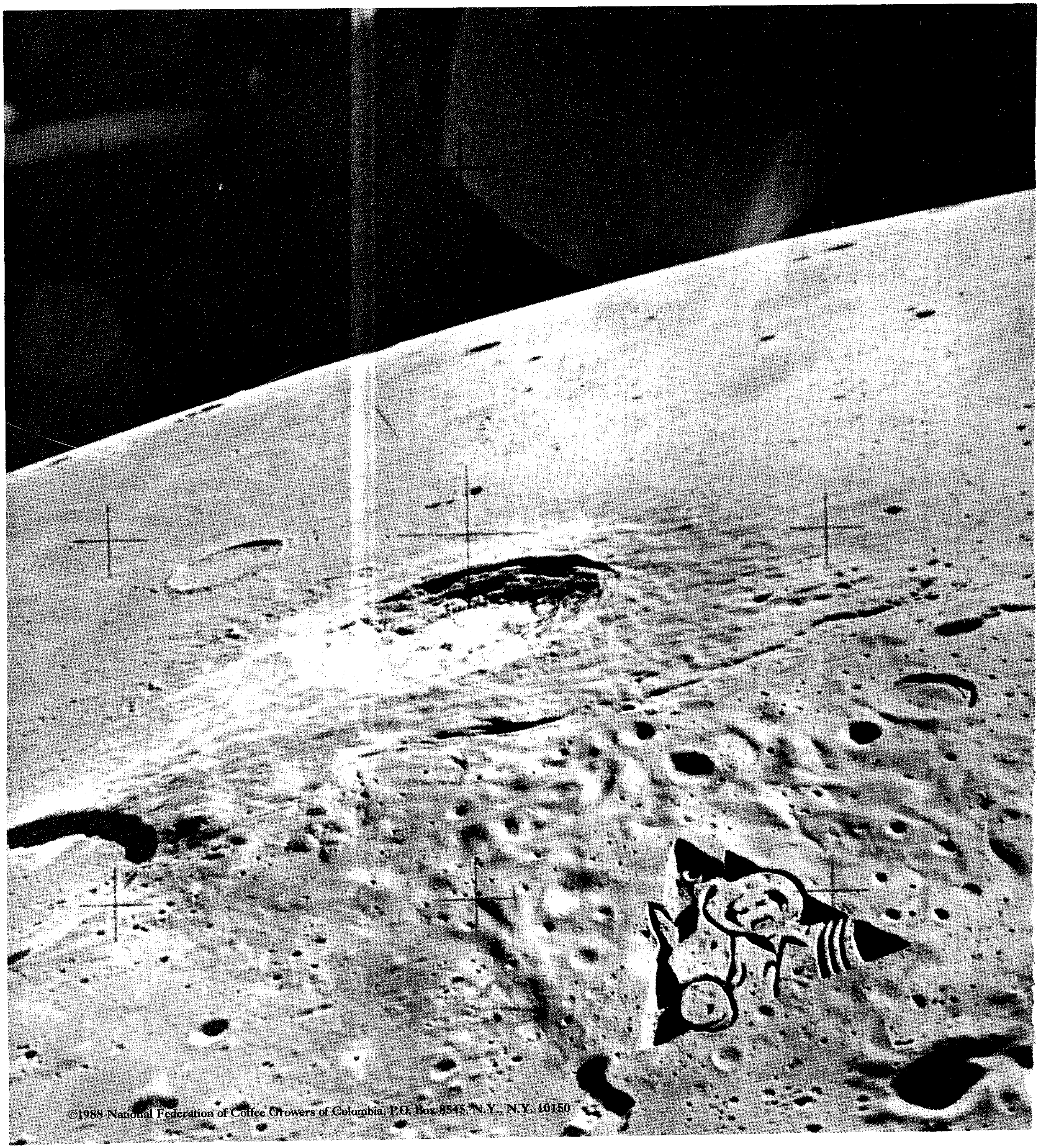

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